THE BRAZILIAN GUITAR BOOK

by Nelson Faria

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Endorsements

"Nelson Faria was the right person to write this book, which contains examples and transcriptions of Brazil's greatest guitarists. This talented musician and dedicated music professor has a deep knowledge of Brazilian music and its rhythmic, melodic and harmonic subtleties."

Toninho Horta

"Nelson Faria's book is a welcome addition to the guitar literature. I'm sure those who work with this volume will benefit greatly."

Joe Diorio

"When I think about Brasil, I think about *"Violão"* (that's what we call the nylon string guitar in our country). The art of playing *"Violão"* looks simple, but it isn't and this book shows how to assimilate and how to understand this art. This makes me feel happy. With talent and clear information, Nelson will help guitar players all around the world to enjoy all the pleasures of this wonderful instrument. — Make good use of this excellent musical book!"

Leny Andrade

"Wow, is this guy plugged in! This is a sensibly laid out, user-friendly primer to the major Brazilian styles. With an accompanying CD of Faria fluently rendering every example and clear explanations of the various syncopated rhythms that make Brazilian music so exciting, Faria's book is something of a breakthrough, not to mention a bargain."

Guitar Player Magazine

ABOUT THE AUTHOR

Guitarist, arranger and composer, Nelson Faria was born in Belo Horizonte, MG (1963), and when he was a child he moved to Brasília, DF, where he began his guitar lessons.

In 1983, he moved to L.A. to attend G.I.T (Guitar Institute of Technology), where he studied with Joe Diorio, Joe Pass, Ron Eschete, Howard Roberts, Scott Henderson, Frank Gambale, and many others. While in L.A., he also attended private lessons with the chord melody master Ted Greene.

Back in Brazil, Nelson Faria became one of the most important names on call lists for guitar workshops, clinics and seminars all over the country. He released a book on improvisation –"A arte da improvisação" (Lumiar Editora), an instructional guitar video –"Toques de Mestre" (Giannini S/A), and a solo CD – "Ioiô" (Perfil musical).

He also performed on the instructional video "Secrets of Brazilian Music" and on the book "Brazilian Music Workshop" by Antonio Adolfo.

Presently Nelson teaches guitar and improvisation at the ESTACIO DE SÁ UNIVERSITY, in Rio de Janeiro, Brazil, and has been performing and recording with many fine Brazilian artists, such as: – Milton Nascimento, Edu Lobo, Toninho Horta, Antonio Adolfo, João Bosco, Wagner Tiso, Nivaldo Ornelas, Nico Assumpção, Baby Consuelo, Cássia Eller, Luiz Melodia, Carlos Lyra, Emílio Santiago, Tim Maia, among others.

Nelson Faria also leads his own group.

Nelson's CD "Ioiô" (containing complete versions of his original compositions found in this book) is available from Sher Music Co., P.O. Box 445, Petaluma, CA 94953. The price is $16 including surface mail costs. In USA, add $3 for speedier UPS delivery. Overseas, please add $10 if you want it sent via airmail.

MY SPECIAL THANKS TO:

Bill Gable, Nico Assumpção, Marco Lobo, Ayrton Fatorelli, Rodrigo Garcia, Zim and Verônica, Chuck Sher and all the staff at Sher Music Co.,Vimukta, Washburn guitars, Carlos Cesar (Musikelly), Ermê (Show Point), Patrícia Faria, Jean Michel Huré, Ray Scott, Guto Dufrayer, Daniel Cheese, Gamela, Joe Diorio, Kirk Smart and the GIT staff, my mother Nathália, my father Jairo (In memoriam), my step father Rodrigues, Ismael and Rita, my sisters and brothers, my wife Andréa and my kids Nelsinho, João Felipe and Juliana.

(If your CD player has "track time," you may need to push it to see tracks highter than #20.)

All songs and musical examples are composed, arranged and played by Nelson Faria, except the mentioned transcriptions and the songs "Tristeza" (Haroldo Lobo), "Triste" (Tom Jobim) and "Marceneiro Paulo" (Helio Delmiro). The percussion is played by Marco Lobo.

Marco Lobo – Born in Salvador (Bahia), Marco Lobo is one of the best percussionists from the new generation. He has been working with some of the most important Brazilian artists such as Ivan Lins, Marisa Monte, Djavan, Gilberto Gil, Daniela Mercury and others.

NOTE FROM THE AUTHOR

I believe that the experience of learning a new musical style is like learning a new language. You can't learn everything from a book!! You must hear "what it sounds like" and get the right "accent."

With this book you'll find a CD, with all the examples, patterns and variations recorded, so you can get more out of this learning experience. I strongly recommend that you listen to all of the examples on the CD as you read through the book.

Also it's a good idea to listen to some artists in each style to get a closer view of what we are talking about.

Here are some suggestions of artists (just to name a few) who you should check out:

Samba:

Adoniram Barbosa, Alcebiades Barcellos, Ary Barroso, Assis Valente, Ataúlfo Alves, Beth Carvalho, Carmen Miranda, Cartola, Clara Nunes, Clementina de Jesus, Dorival Caymmi, Geraldo Pereira, Haroldo Barbosa, Jamelão, João Nogueira, Lupcíneo Rodrigues, Martinho da Vila, Mestre Marçal, Moacyr Santos, Monsueto, Nelson Cavaquinho, Noel Rosa, Paulinho da Viola, Vadico, Zé Keti.

Bossa Nova:

Antonio Adolfo, Baden Powell, Billy Blanco, Carlos Lyra, Dolores Duran, Durval Ferreira, Edú Lobo, Elis Regina, Eumir Deodato, Garôto, João Donato, João Gilberto, Jonny Alf, Laurindo de Almeida, Leny Andrade, Luiz Bonfá, Luiz Eça, Manfredo Fest, Marcos Valle, Mauricio Einhorn, Milton Banana Trio, BPB-E, Nara Leão, Newton Mendonça, Os Cariocas, Oscar Castro Neves, Os Gatos, Paulinho Nogueira, Querteto em Cy, Regina Werneck, Roberto Menescal, Rosinha de Valença, Sérgio Mendes, Sérgio Ricardo, Silvia Telles, Tamba Trio, Tião Neto, Tom Jobim, Vinicius de Moraes, Zimbo Trio.

Choro:

Ademilde Fonseca, Altamiro Carrilho, Chiquinha Gonzaga, Ernesto Nazareth, Garôto, Jacob do Bandolim, Joaquim Antonio Callado, João Pernambuco, K-Ximbimho, Orlando Silveira, Pixinguinha, Radamés Gnatalli, Severino Araújo, Waldir Azevêdo, Zequinha de Abreu.

Frevo:

Armandinho, Capiba, Dodô e Osmar, Mathias da Rocha, Moraes Moreira, Nelson Ferreira, Sargento Araújo.

Baião:

Dominguinhos, Jackson do Pandeiro, Luiz Gonzaga, Oswaldinho do Acordeon.

Brazilian Contemporary Popular Music:

Airto Moreira, Alaide Costa, Alceu Valença, Alcione, Armandinho, Adriano Giffoni, Aquarela Carioca, Astrud Gilberto, Azimuth, Beto Guedes, Beth Carvalho, Boca Livre, Baby Consuelo, Caetano Veloso, Carlos Malta, Henrique Cazes, Célia Vaz, Clara Nunes, Chico Buarque de Hollanda, Daniela Mercury, Djavan, Dori Caymmi, Danilo Caymmi, Dilermano Reis, Egberto Gismonti, Emílio Santiago, Elis Regina, Eliane Elias,Fátima Guedes, Flora Purim, Francis Hime, Gal Costa, Geraldo Vespar, Geraldo Azevedo, Gilberto Gil, Guinga, Helio Delmiro, Heraldo Do Monte, Hermeto Paschoal, Ivan Lins, Jair Rodriques, Jards Macalé, Jamelão, João do Vale, João de Aquino, João Noqueira, João Bosco, João Carlos Assis Brasil, Jorge Benjor, Joyce, Leila Pinheiro, Leny Andrade, Luis Melodia, Luis Melodia, Luiz Gonzaga Jr., Luizão Maia, Lô Borges, Marcio Montarroyos, Marco Pereira, Mão de Vaca, Maria Bethânia, Marisa Monte, Martinho da Vila, mauro Senise, Milton Nascimento, Miucha, Nana Caymmi, Nelson Ayres, Ney Matogrosso, Nico Assumpção, Nivaldo Ornelas, Novos Baianos, Paulinho da Viola, Paulo Bellinatti, Paulo Moura, Raphael Rabello, Raul de Souza, Ricardo Silveira, Romero Lubambo, Rosa Passos, Sebastião Tapajós, Sivuca, Suely Costa, Tânia Maria, Tovinho Horta, Tim Maia, Toquingo, Toninho Horta, Victor Assis Brasil, Victor Biglione, Wanda Sá, Wagner Tiso, Yuri Popoff and many others....

In the above list you'll find some artists and groups in their authentic styles, and some others from the Brazilian contemporary popular music that are very influenced by all these musical styles, if you want to get a closer view, please refer to the discography at the end of the book. – Good luck!!

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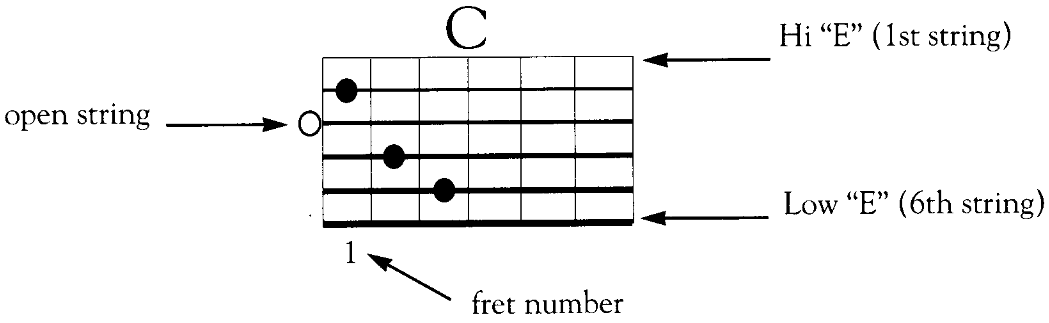
Gilberto Gil *Photo © by Ricardo Serpa*

A man playing reco-reco on the street *Photo © by Márcio RM*

UNDERSTANDING THE CHORD SYMBOL SYSTEM

Reading chords on the staff for guitar players (because of the many fingering possibilities) can be more difficult than actually playing them. So for those guitarists that feel more comfortable with guitar fingerboard stamps, here is an explanation of the chord symbol system I use in this book.

Guitar fingerboard stamp:



Reading the Examples

Sometimes it is a lot easier to PLAY than to READ musical examples.
So I recommend two things before you go through this book:

1. Listen to the CD as you read the book in order to get the right accent;
2. Understand and be able to comfortably play the rhythmic pattern or variation before you apply it to the musical examples. Once you get the right feel for it, enjoy the music.

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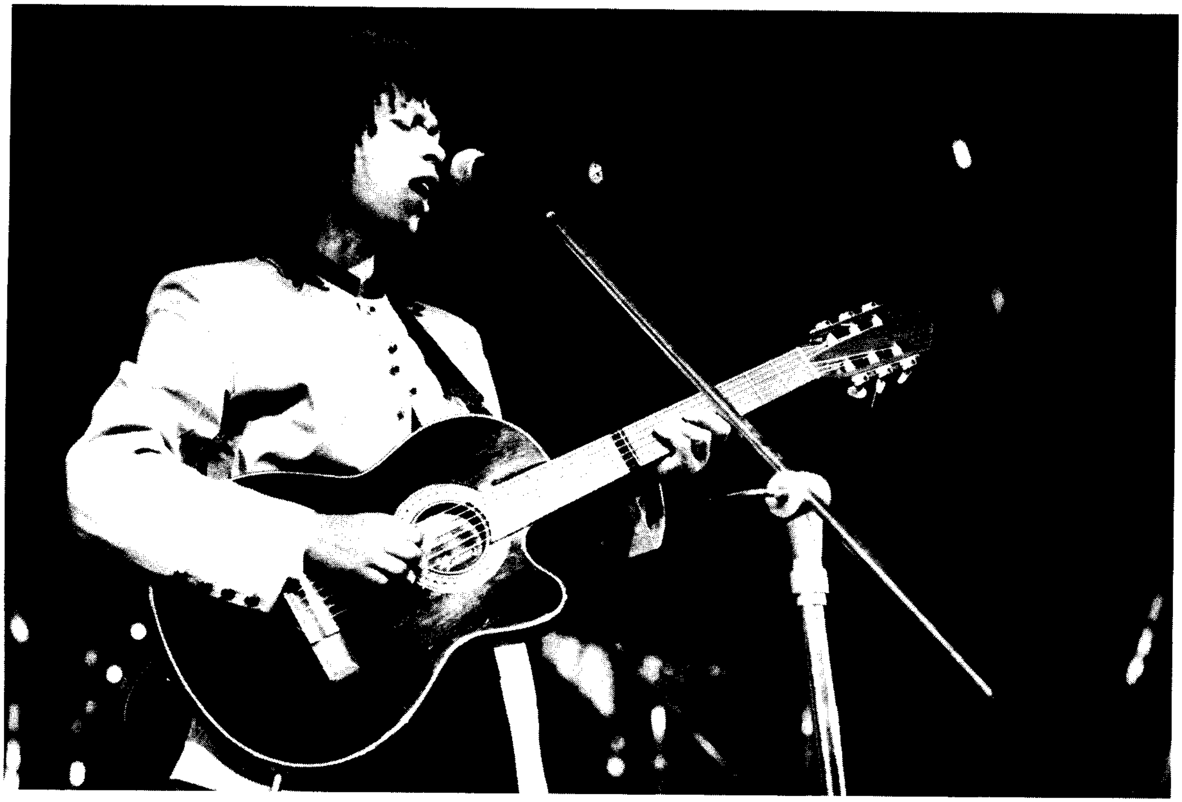

Djavan *Photo © by André Arruda*

A man playing at surdo carnaval *Photo © by Márcio RM*

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Photo © by Márcio RM

A man playing cuíca in carnaval parade

Chico Buarque and Mestre Marçal

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Samba

- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE
- CHORD MELODY EXAMPLE

GENERAL OUTLINE:

Basically dance oriented, the samba emerged at the beginning of the century in Rio de Janeiro, São Paulo and Bahia. Its precursors were Francisco Alves, Henrique Volenger, Araci Cortes and Donga (composer of "Pelo telefone" the first samba recorded – 1917).

Mostly in binary meter, samba melodies and accompaniment are highly syncopated. The samba "feel" comes from the counterpoint between a straight pulse on the beat against many syncopated polyrhythmic parts.

Some instruments are very important: – the "*surdo*" (a low tom played with heavy sticks) playing on the beat (with the accent on the 2nd beat), and the "*tamborins*", "*pandeiros*", "*cuicas*" and "*agogôs*" playing the syncopation.

SUBDIVISIONS

Samba enredo: – Samba with descriptive lyrics, created by composers associated with the samba schools, to be played at the annual "*carnaval*" parade

Samba canção: – Samba played in a slow tempo, with sentimental lyrics.

Samba de breque: – Type of samba where the band stops the accompaniment, and lets the singer improvise spoken words during a certain number of measures.

Partido alto: – A urban type of samba, usually played with the accompaniment of guitar, "*cavaquinho*", and a small rhythmic section ("*pandeiros*" and claps).

Batucada: – Cultivated by people at the "*favelas*" (hill side slums) in Rio de Janeiro, it's basically a group of people playing samba on the streets, mainly with percussion instruments.

Samba-funk: – The fusion between samba and funk, usually played by "pop" oriented groups.

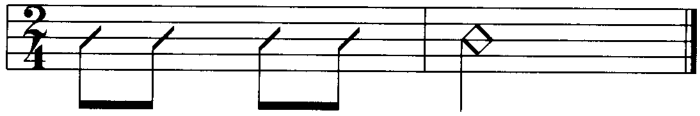
MUSICAL CHARACTERISTICS

Usually, samba has a simple melody and harmony, with much use of syncopation. It's time signature is 2/4 but sometimes we find it written in 2/2 or even 4/4. There are also some variations on contemporary samba style, like 3/4 and 7/8 time signatures.

The accent comes on the second beat (2/4) and commonly uses a large and strong rhythm section.

In samba melodies you'll find a syncopation for almost every beat.

This figure…



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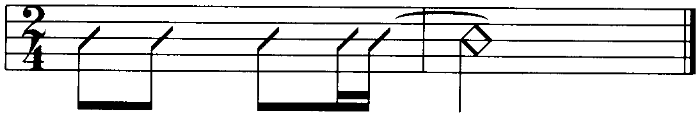

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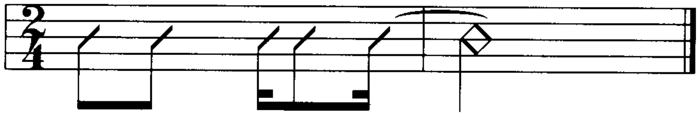

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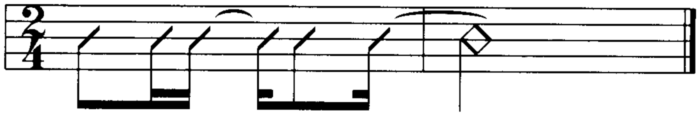

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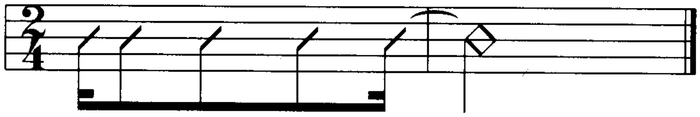
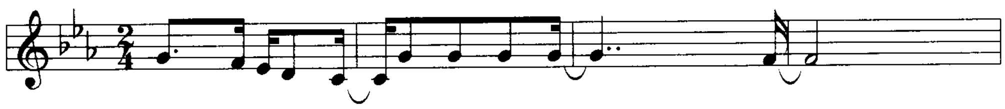


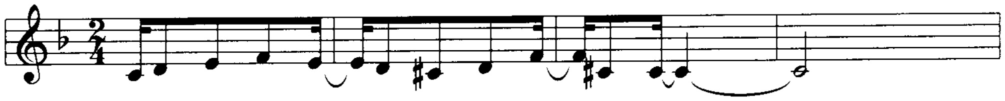
The last figure (syncopating every beat of the measure), is a rhythmic "cliché" that you'll find in almost every samba melody. So I suggest that you practice this pattern until it gets familiar and intuitive to you.

Musical example: These are good examples of the frequent use of syncopation, and the use of the rhythmic cliché syncopating every beat of the measure in samba and bossa nova melodies.

"*Na cadencia do samba*" (Ataulfo Alves)

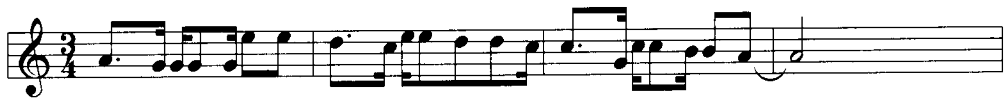


"*Desafinado*" (A. C. Jobim/Newton Mendonça)

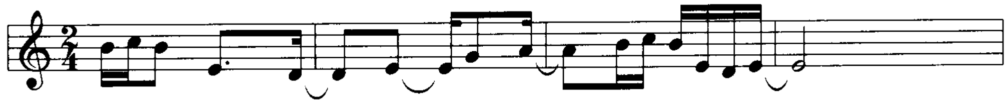


"*Cravo e canela*" (Milton Nascimento)

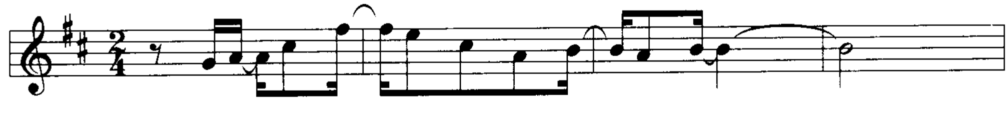
(this song is also a good example of a 3/4 samba)



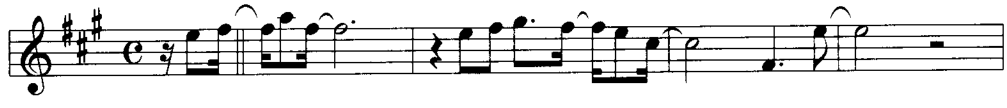
"*Coisa no. 10*" (Moacyr Santos/Mário Telles)



"*Tempo Feliz*" (Baden Powell)



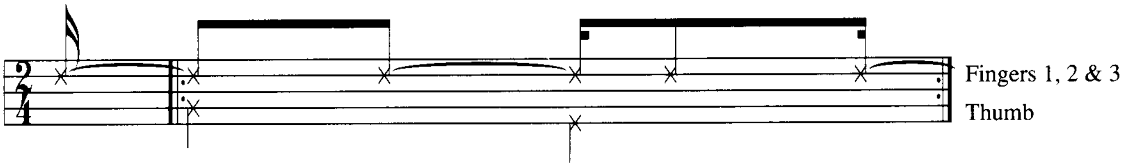
"*Coisa feita*" (João Bosco)



BASIC PATTERN AND VARIATIONS FOR RHYTHM GUITAR

1. Basic Pattern:

On the guitar, the right hand patterns are basically simulations of a samba ensemble rhythmic section. Notice that the syncopation is usually done with the right hand fingers 1, 2 and 3 (playing the top voices of the chord), while the bass note (played with the right hand thumb), comes on the beat.



The bass line keeps switching between the root and the fifth of the chord, and it's a better choice to play the fifth below the root. If the bass note is already placed on the 6th string, you may keep the same note for the whole measure.

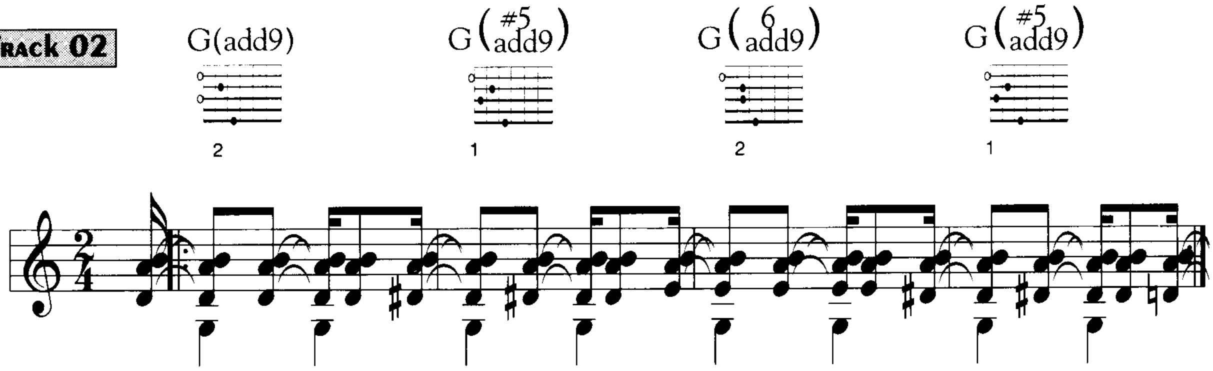
You can practice these patterns and variations muting the strings with your left hand. Try using "$^{6}9$" and "m9" chords, II – V progressions or turnarounds.

It's also a good idea to practice away from the guitar, clapping hands on the high voices and tapping the low voices with your foot.

Musical example:

This example applies the basic samba pattern to a typical samba progression.

TRACK 02



2. Variations:

In this section, following each variation you'll find one or more musical examples showing the pattern applied to standard progressions of the Brazilian repertoire.

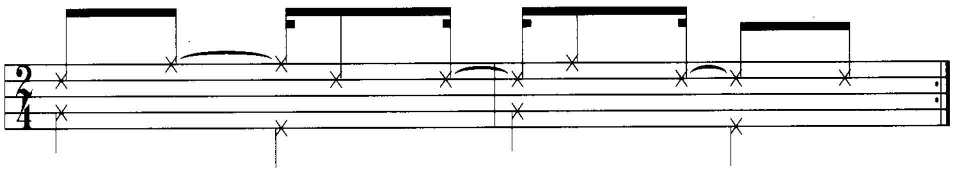
Each variation can be played through an entire song or you can switch between the variations to create a new pattern. It's also common to use a different pattern at the end of a section or a "cadenza."

I suggest that you practice along with the tape until it feels comfortable before you go on.

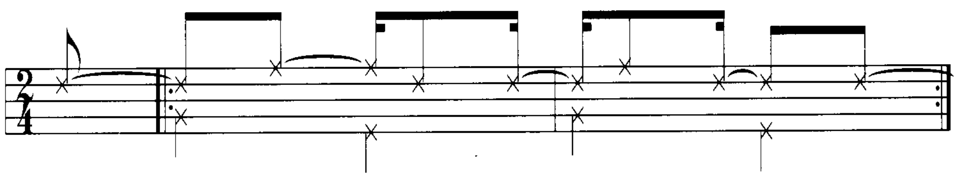
VARIATION #1

We now have an example of an extended pattern (2 measures long). In this variation, to simulate the "*agogô*" (a percussion instrument made of two cowbells – hi and low pitches – held together) you can play the chord changes, switching from low to high voices, as suggested.

Notice that "variation #1" is the basic pattern in the first measure and its mirror image in the second measure.



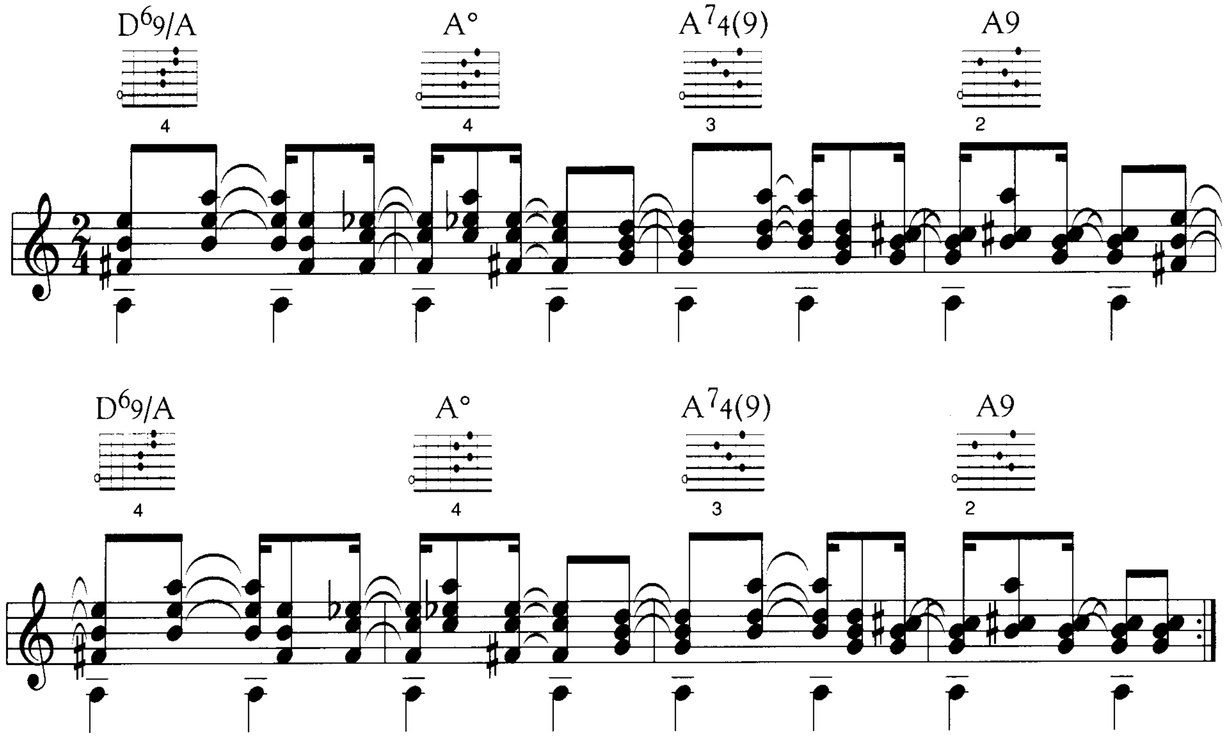
You can also syncopate the first beat by an 8th note.



Musical example:

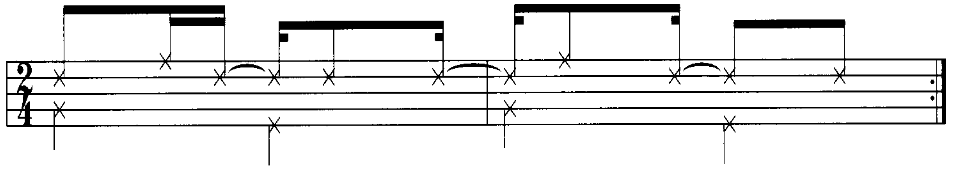
In this I-VI-II-V turnaround with a pedal note, I used the pattern with and without the first beat syncopation.

Track 03

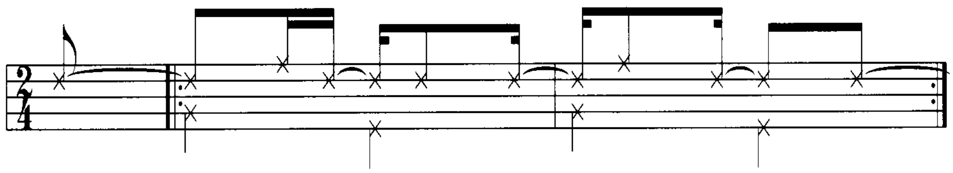


VARIATION #2

Here we have a pattern in the style of João Bosco. João Bosco is a very important name in the Brazilian musical scene. He became famous by his special *"ginga"* (jin–gah) on right hand patterns. Notice again the use of hi and low voices in the chord changes.



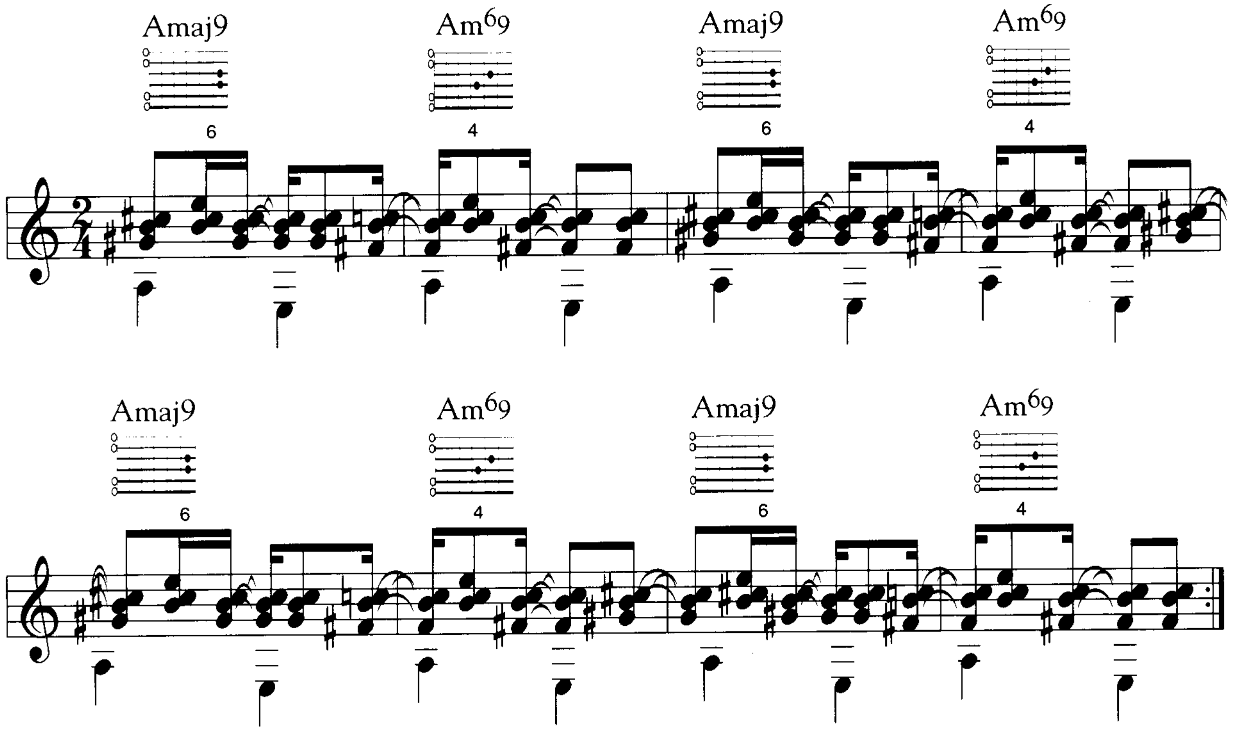
You can also play "variation #2" with an 8th note syncopation on the first beat.



Musical example:

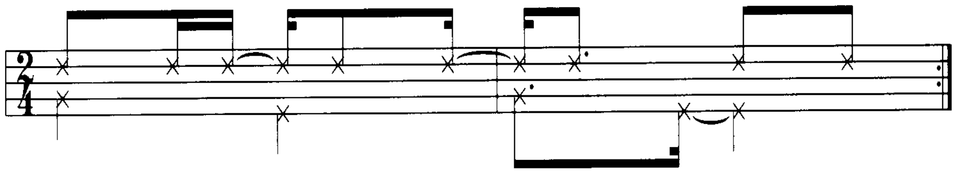
In this example, you can practice the pattern with and without the first beat syncopation.

TRACK 04

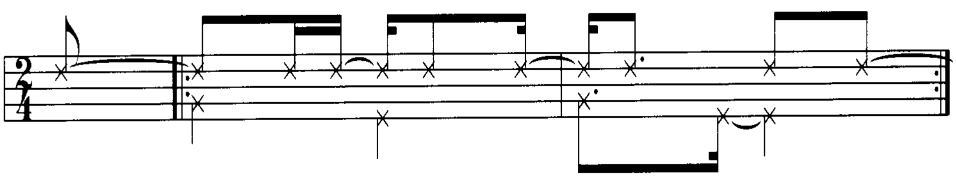

Amaj9
Am69
Amaj9
Am69
6
4
6
4
Amaj9
Am69
Amaj9
Am69
6
4
6
4

VARIATION #3

Here we use basically the same rhythmic pattern as "variation #2" playing the 2nd measure syncopation in the bass part.



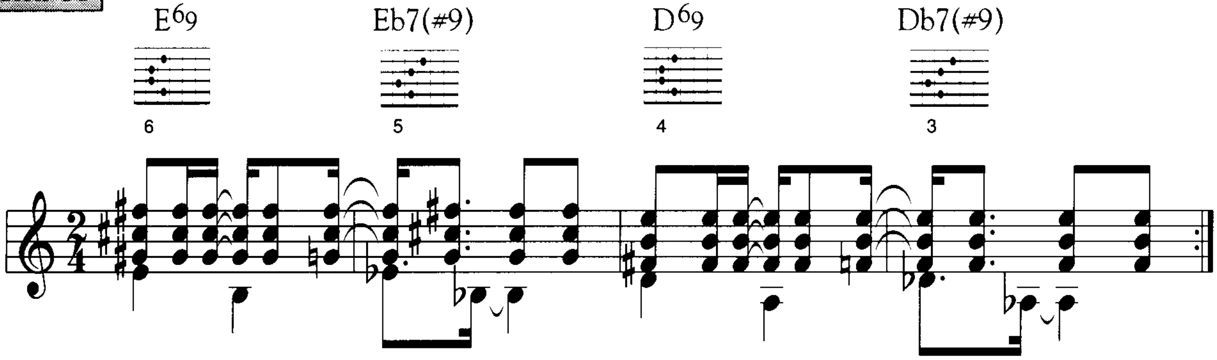
You can also play the variation with an 8th note syncopation on the 1st beat.



Musical examples:

Example 1

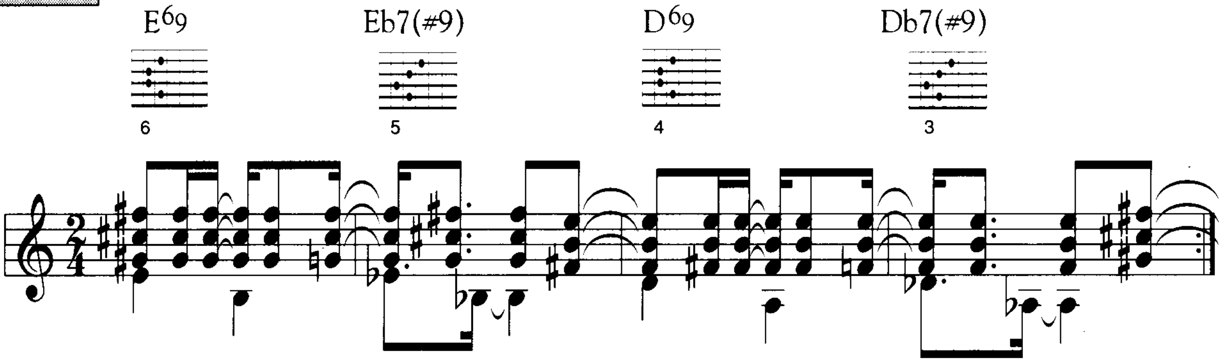
Track 05


E69
Eb7(#9)
D69
Db7(#9)
6
5
4
3

Example 2

You can also syncopate the first note of each new chord by an 8th note.

Track 06

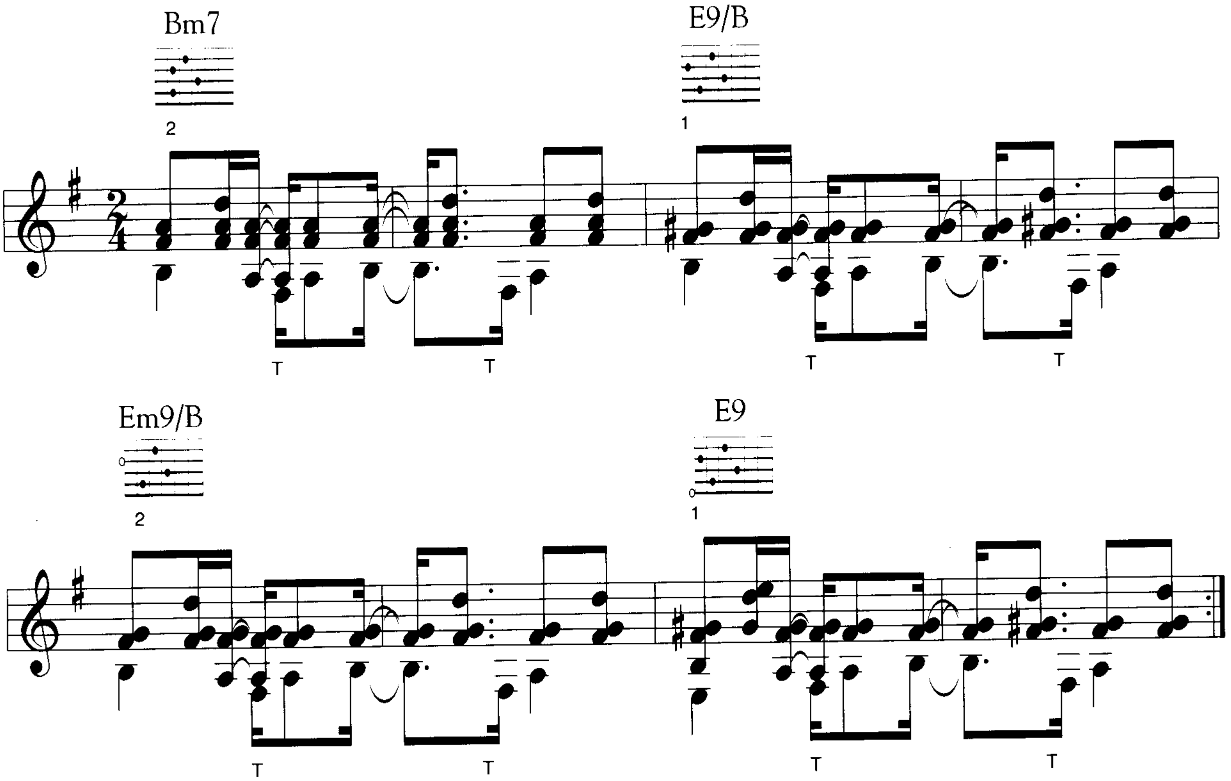

E69
Eb7(#9)
D69
Db7(#9)
6
5
4
3

Example 3

This example is a transcription of the rhythm guitar part played by **Toninho Horta** on the introduction of the song *"Aquelas Coisas Todas"* (Toninho Horta) as recorded on the album "Terra dos Pássaros com Toninho Horta e Orquestra Fantasma" –Terra dos Pássaros 1979.
It's based on "variation #3," with a syncopated bass line.

To keep the samba feel and play the bass line at the same time, you must play the bass line with the thumb when it occurs as an independent line and with the first "finger" (index) when it occurs in a "block style" situation.

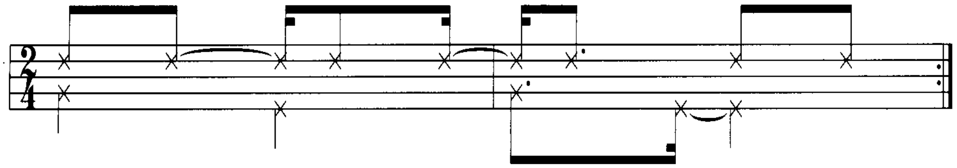
Track 07



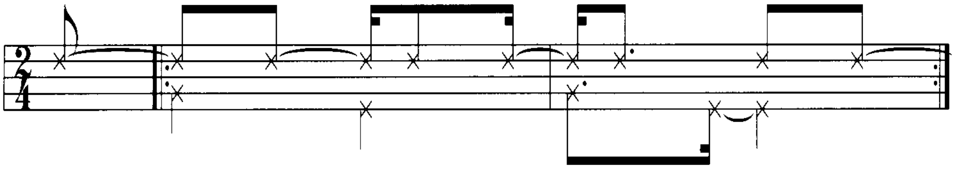
"T" = Right hand thumb
The chords must be fingered (left hand fingers) from top to bottom 3-1-4-2.

VARIATION #4

Again we have the syncopation of the bass line. This simulates the "*repinique*" or just "*repique*" (a small "*surdo*" used in "*batucadas*"), playing the off-beat.



You can also syncopate the 1st beat by an 8th note:



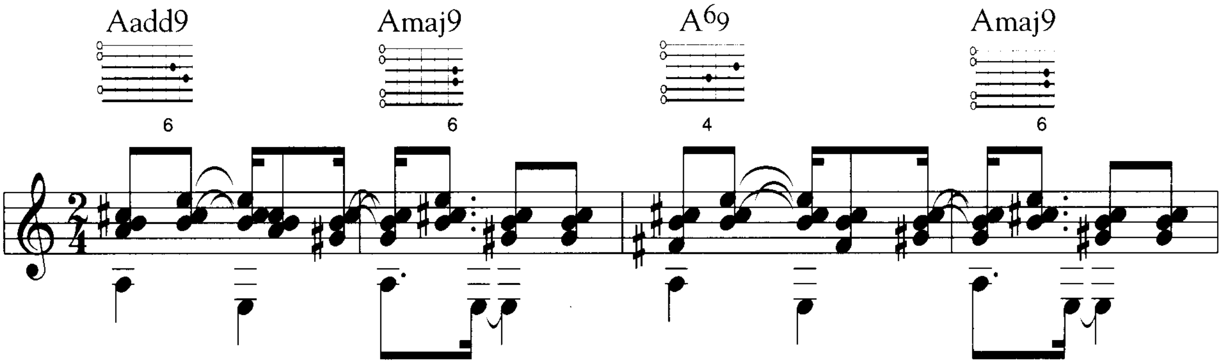
Musical examples:

Example 1

This example is a transcription of the rhythm guitar part played by **Ivan Lins** on the song "*Desesperar, jamais*" (Ivan Lins / Victor Martins), as recorded on the album "Ivan Lins, A noite" – EMI, 1979.

Notice the use of open strings chord voicing and the shifting between low and high voices.

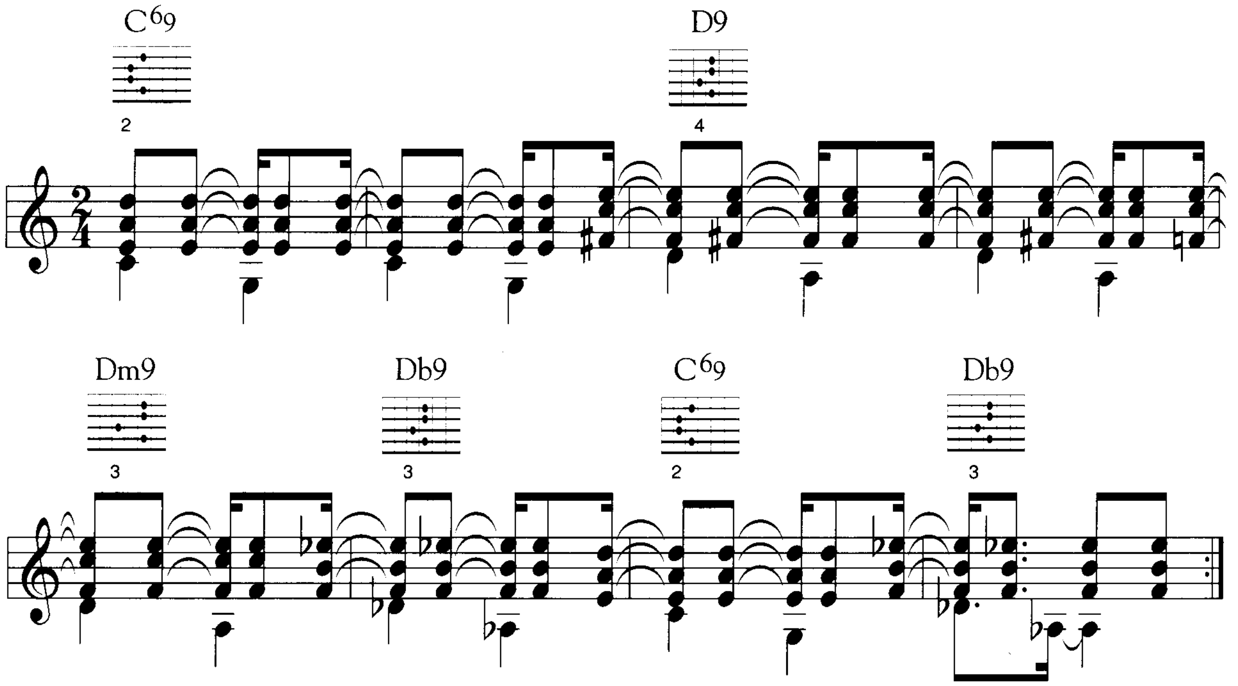
TRACK 08



Example 2

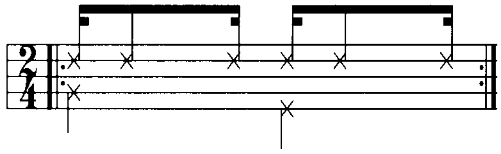
This example uses "variation #4" on the last two bars. The chord progression is very typical in samba style and you can find it in many tunes.

Track 09


C69
2
D9
4
Dm9
3
Db9
3
C69
2
Db9
3

VARIATION #5

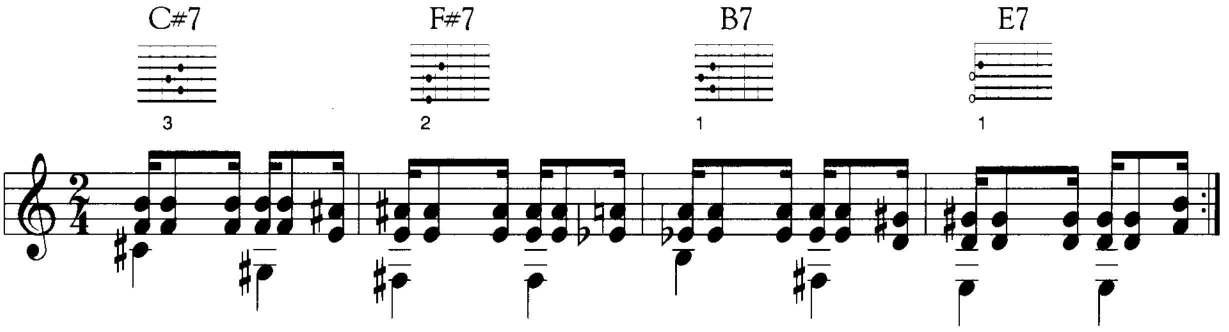
This pattern imitates a typical "*tamborim*" cliché.



Musical example:

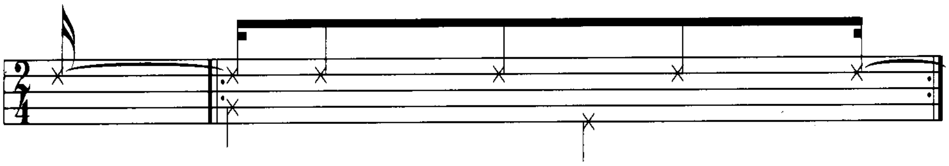
Here we have the pattern "variation #5" applied to a dominant cycle.

Track 10


C#7
3
F#7
2
B7
1
E7
1

VARIATION #6

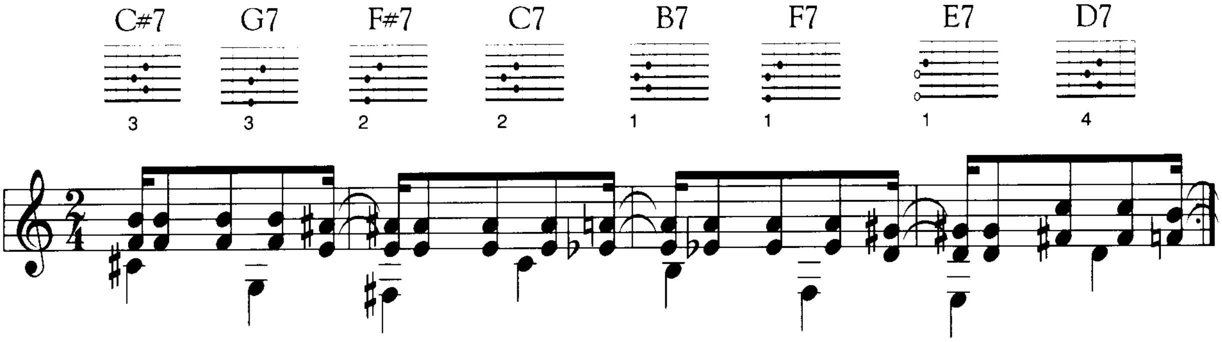
This pattern is the result of syncopating every beat in a measure. This makes a strong counterpoint between the bass line (on the beat) and the chord changes.



Musical example:

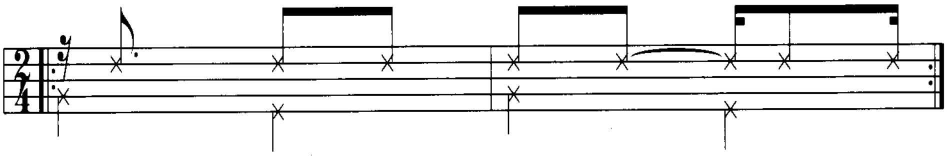
In this example "variation #6" is applied to a dominant cycle with flat five substitutions, which are very common in samba and bossa nova tunes.

TRACK 11

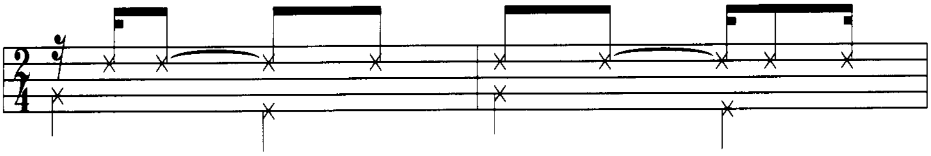


VARIATION #7

This pattern outlines a samba variation known as "*Partido alto.*"



You can also syncopate the second beat of the first measure by an eight note:

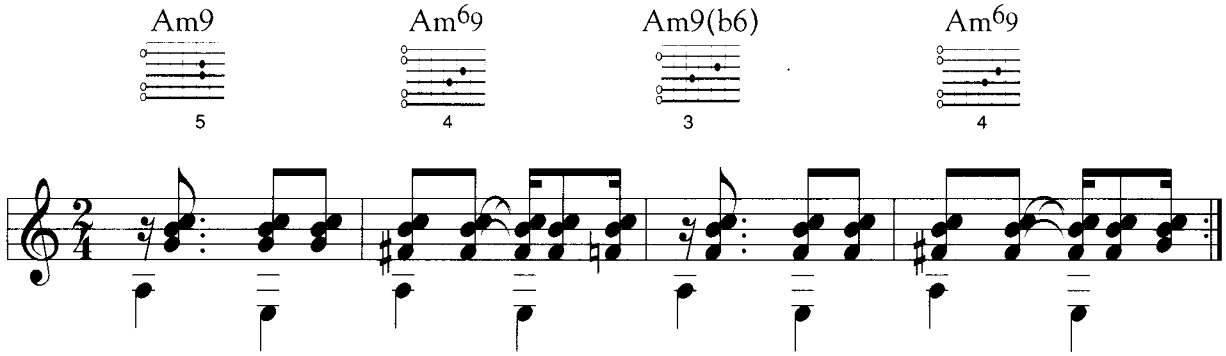


Musical examples:

Example 1

Notice that the harmony changes on the last 16th note of the measure, followed by a 16th note rest on the first beat.

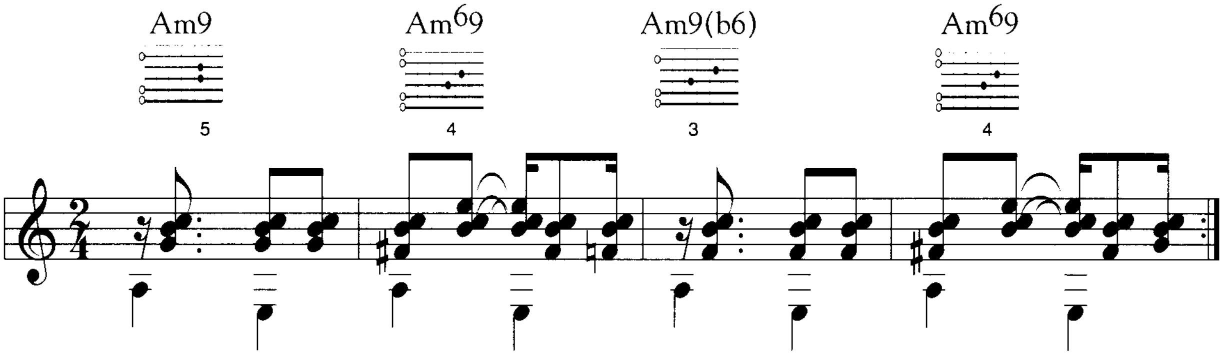
TRACK 12


Am9
5
Am69
4
Am9(b6)
3
Am69
4

Example 2

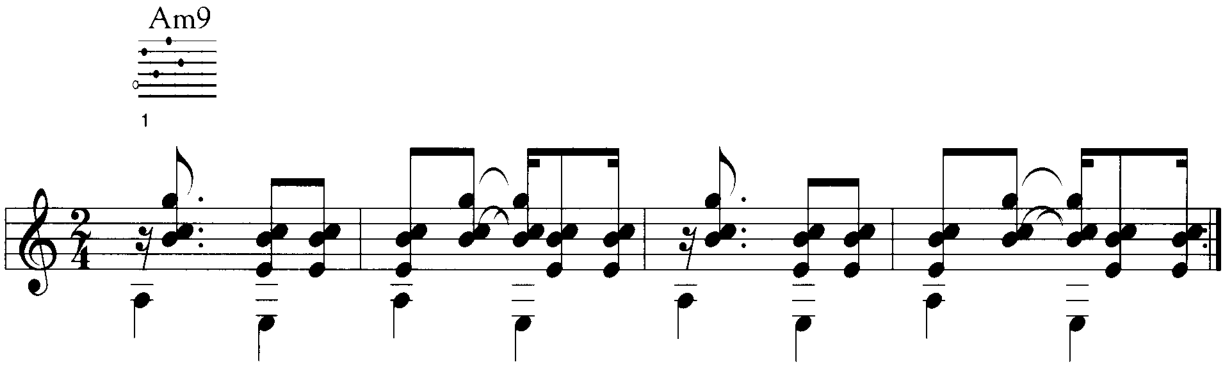
You can also switch from low to high voices simulating an "*agogô*" pattern:

TRACK 13


Am9
5
Am69
4
Am9(b6)
3
Am69
4

This example is a transcription of the guitar part played by **João Bosco** on the song "*Incompatibilidade de Genios*" (João Bosco / Aldir Blanc), as recorded on the album "João Bosco - Galos de Briga" – R.C.A. 1976.

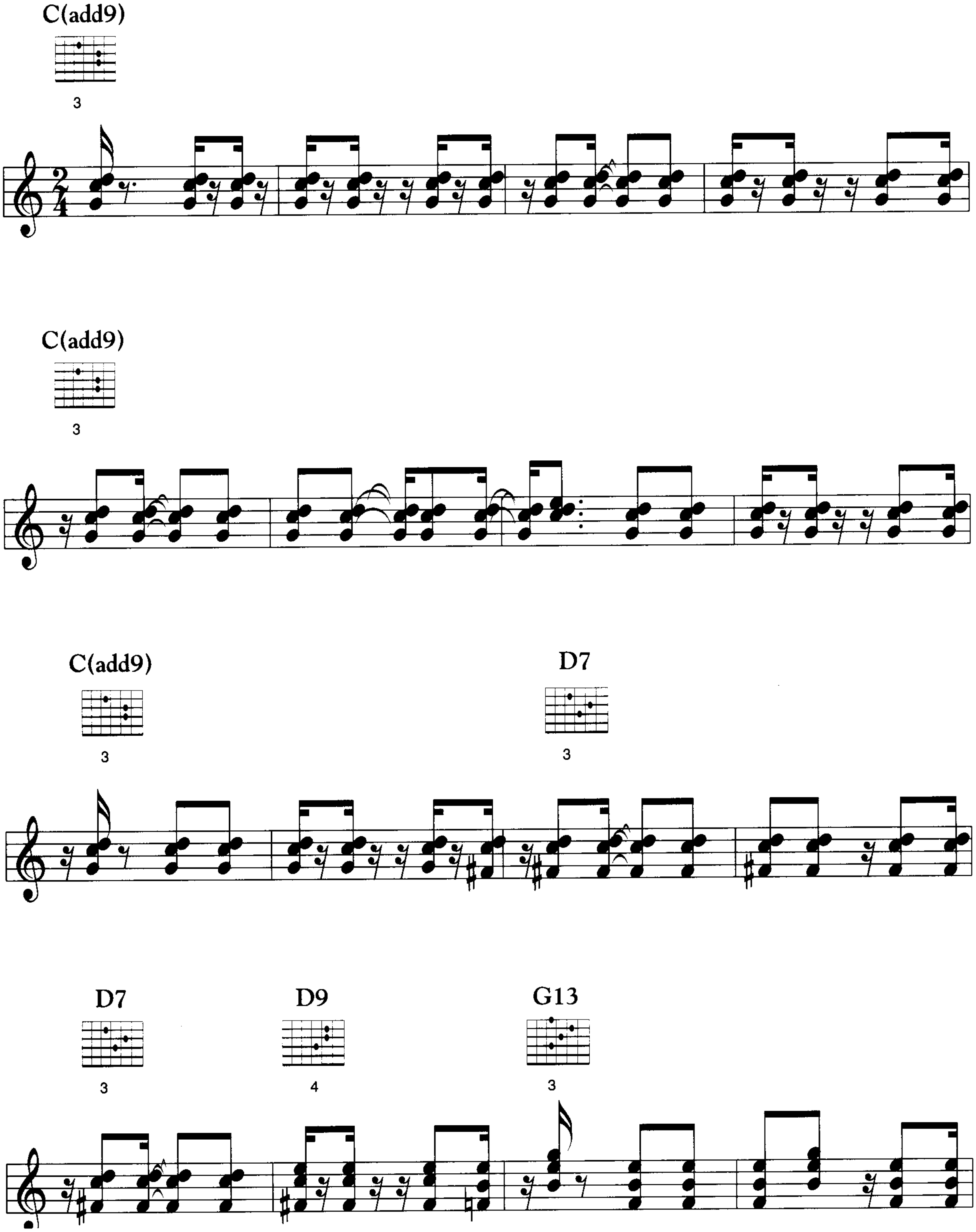
TRACK 14



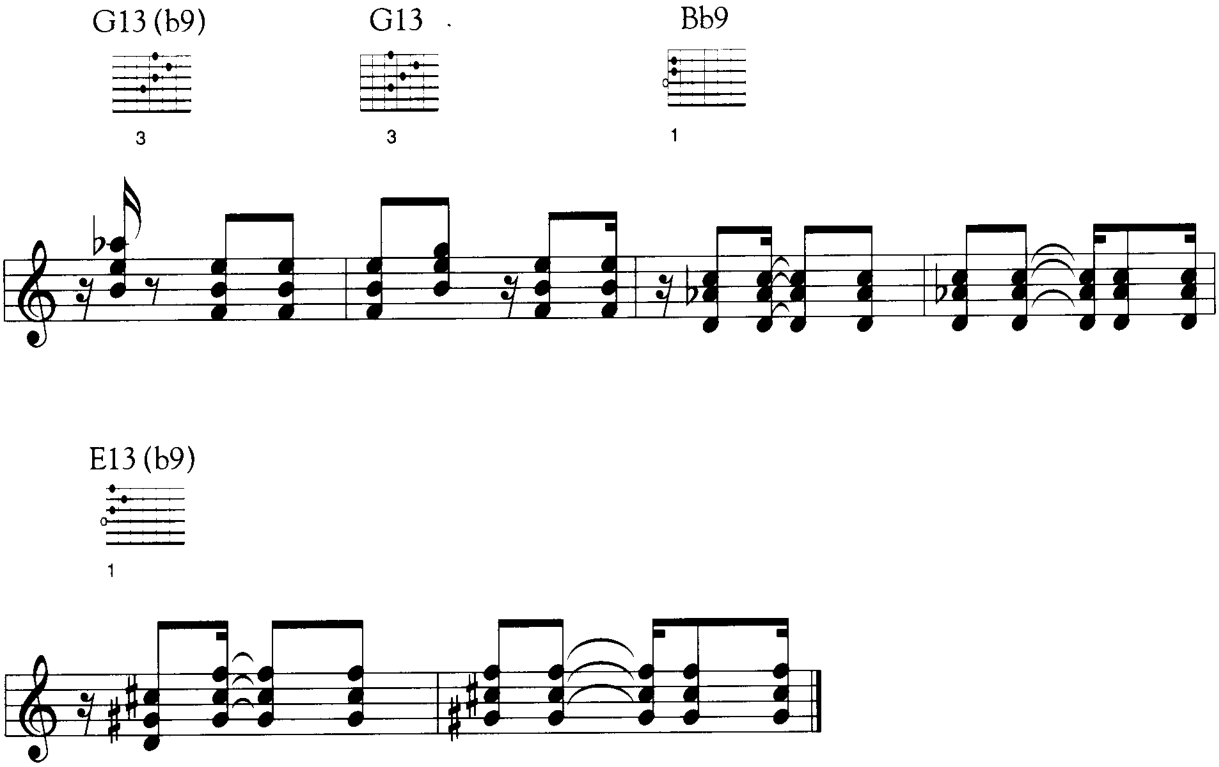
Example 4

This example is a transcription of the first 22 measures of the guitar part played by **João Bosco** on the song *"Coisa Feita"* (João Bosco / Aldir Blanc / Paulo Emílio), as recorded on the album "João Bosco - Comissão de Frente" – Ariola Discos, 1982.

TRACK 15


C(add9)
3
C(add9)
3
C(add9)
3
D7
3
D7
3
D9
4
G13
3

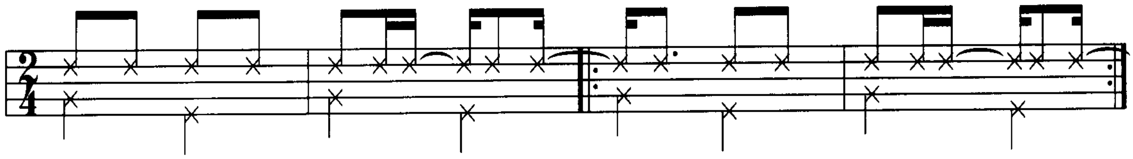
continued on next page


G13 (b9)
3
G13
3
Bb9
1
E13 (b9)
1

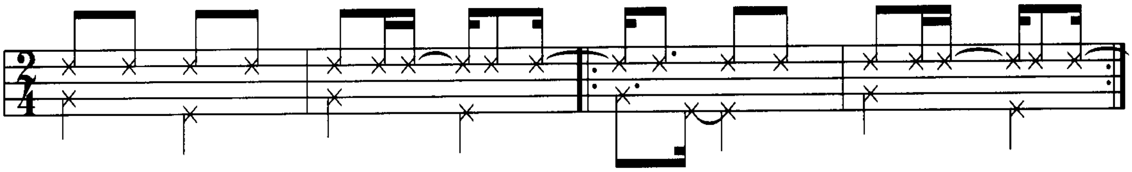
João Bosco

Photo © by Márcio RM

VARIATION #8



You can also syncopate the bass line:

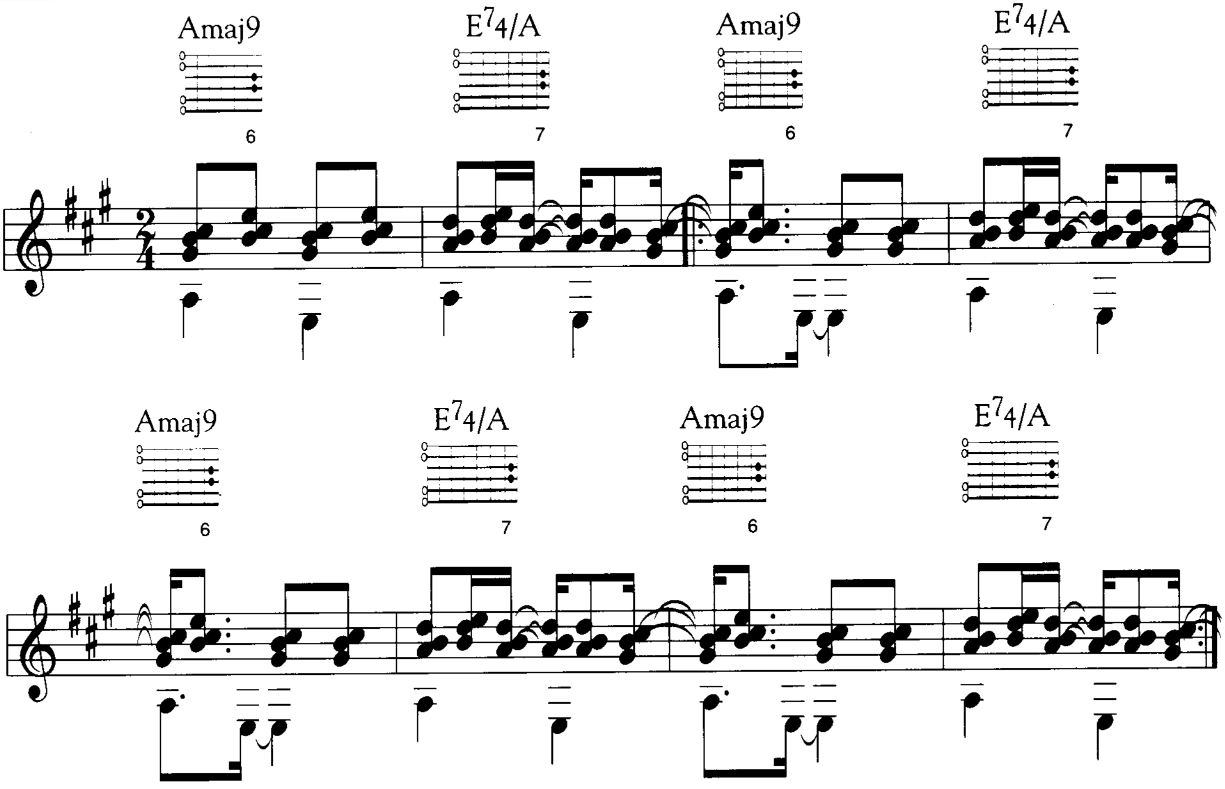


Musical examples:

Example 1

This example is a transcription of the guitar part played by **Joyce** on the song "*Feminina*" (Joyce), as recorded on the album "Feminina" - EMI 1980.

TRACK 16

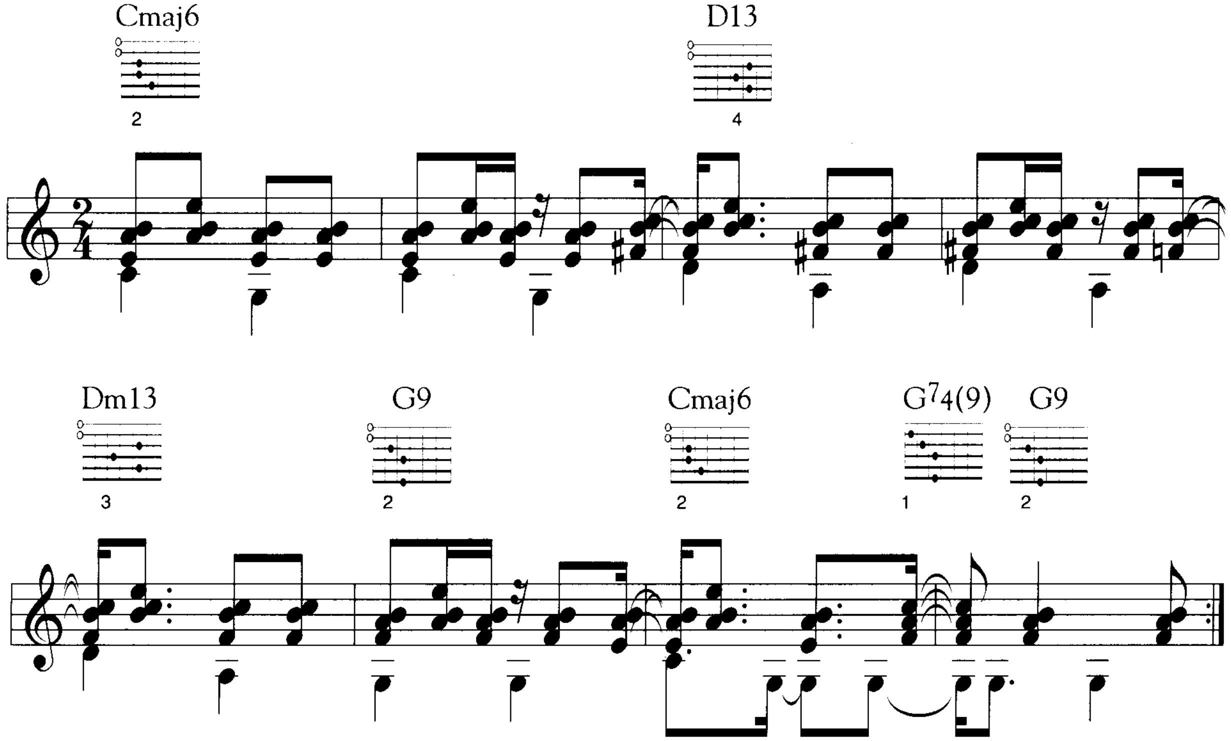

Amaj9
6
E7 4/A
7
Amaj9
6
E7 4/A
7
Amaj9
6
E7 4/A
7
Amaj9
6
E7 4/A
7

Joyce *Photo © by Ari Gomes*

Example 2

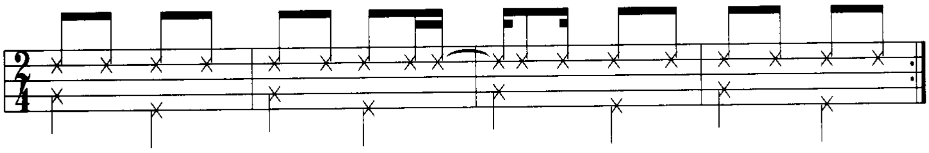
To add more interest to this example, you'll find rests on the beat and a new pattern in the last two bars. This example is also embellished by open strings chord voicing.

Track 17


Cmaj6
2
D13
4
Dm13
3
G9
2
Cmaj6
2
G74(9)
1
G9
2

VARIATION #9

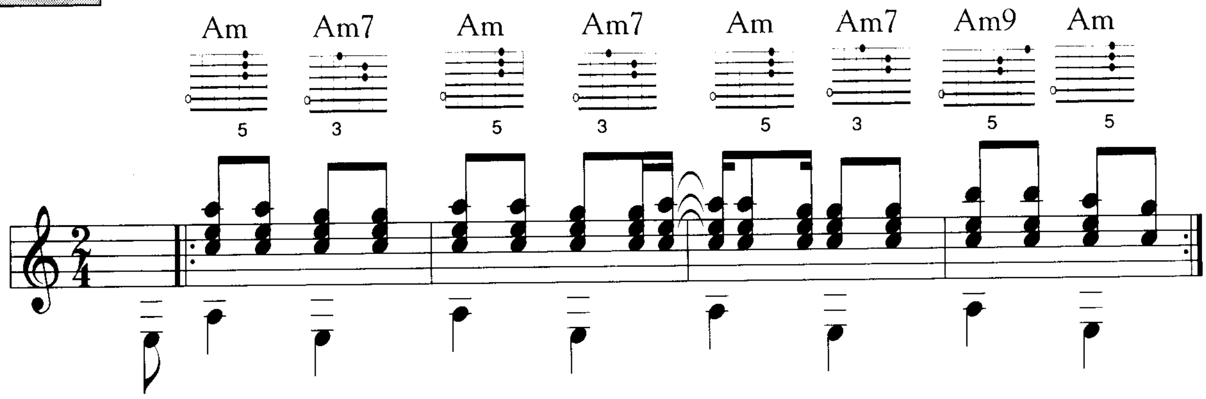
Now we have an extended pattern (4 measures long). This pattern mixes syncopated and non-syncopated rhythms, generating a "*batucada*" style pattern.



Musical example:

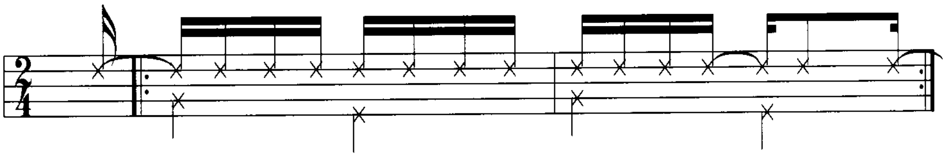
This example is a transcription of the guitar part played by **Luiz Bonfá** on the song "*Batukada*" (Luiz Bonfá) as recorded on the album "The Bonfá Magic" – Cajú Music 1991.

TRACK 18



VARIATION #10

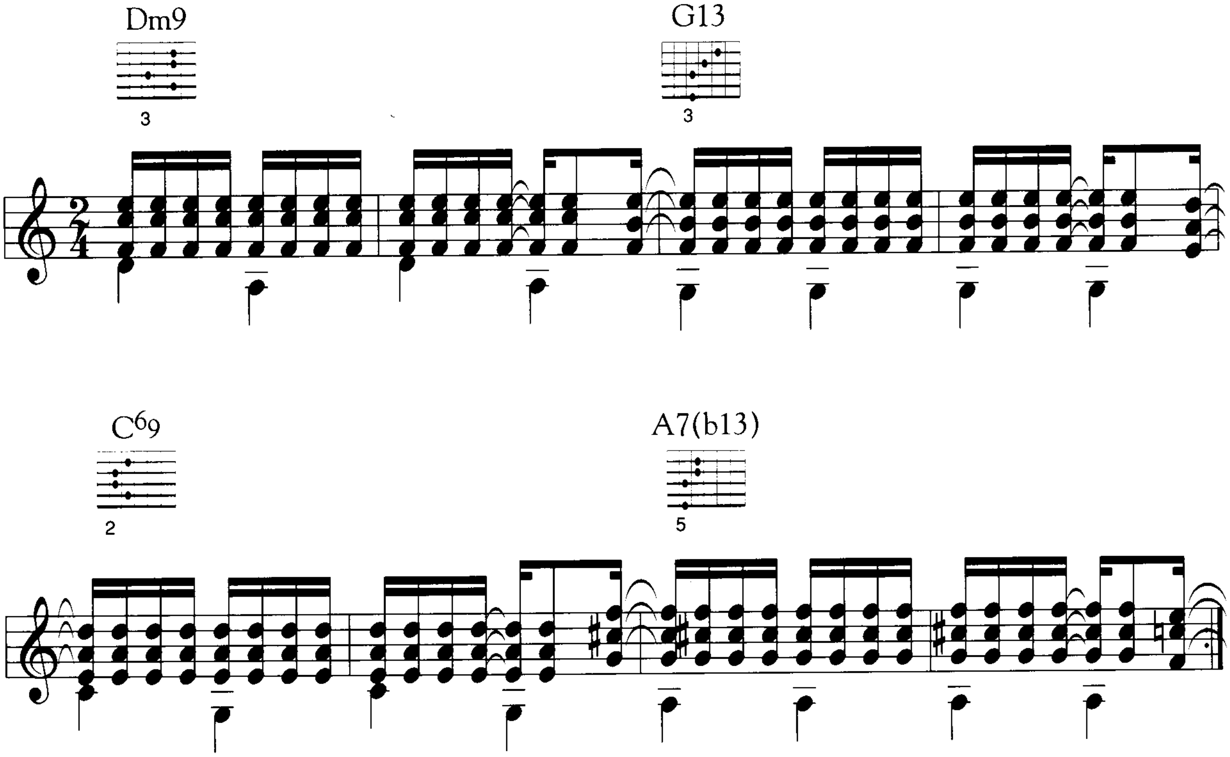
This variation is the pattern played by the snare drums in a samba ensemble.



Musical example:

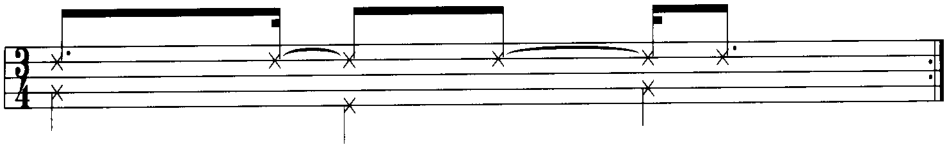
This example applies the pattern "Variation #10" to a typical turnaround progression.

Track 19

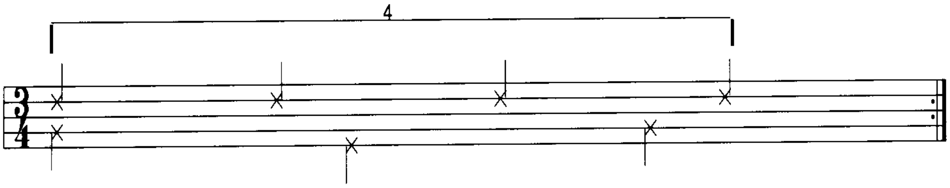


VARIATION #11

Here we have samba in odd meter (3/4). This type of time signature is not so common but you will find it on some more contemporary tunes.

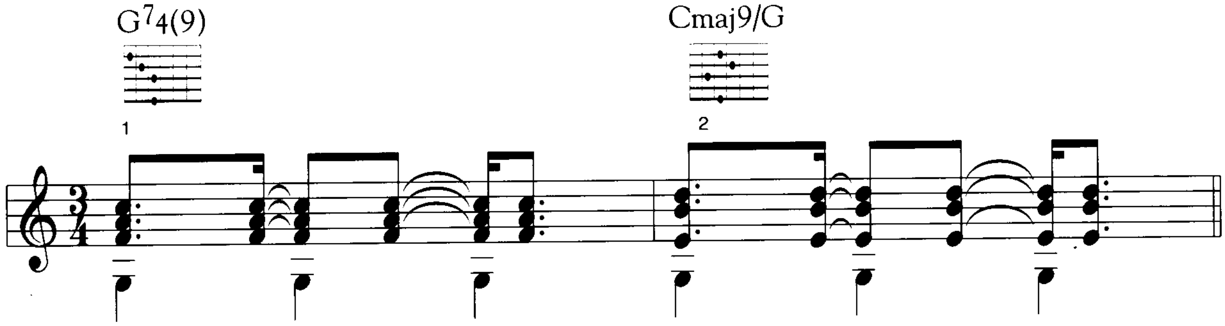


...or feel as:

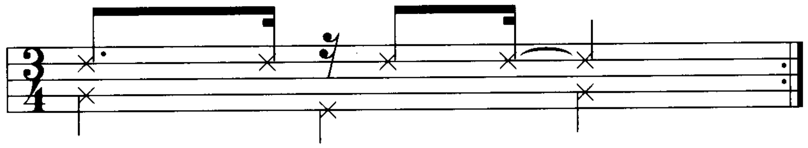


Musical example:
This example applies the pattern to a V - I progression with a bass pedal.

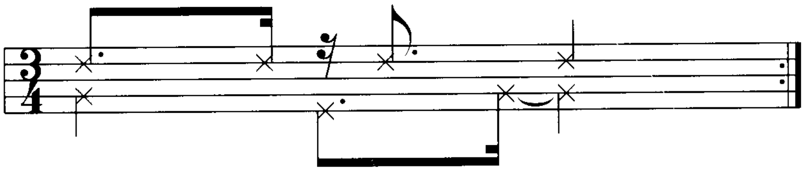
TRACK 20



VARIATION #12

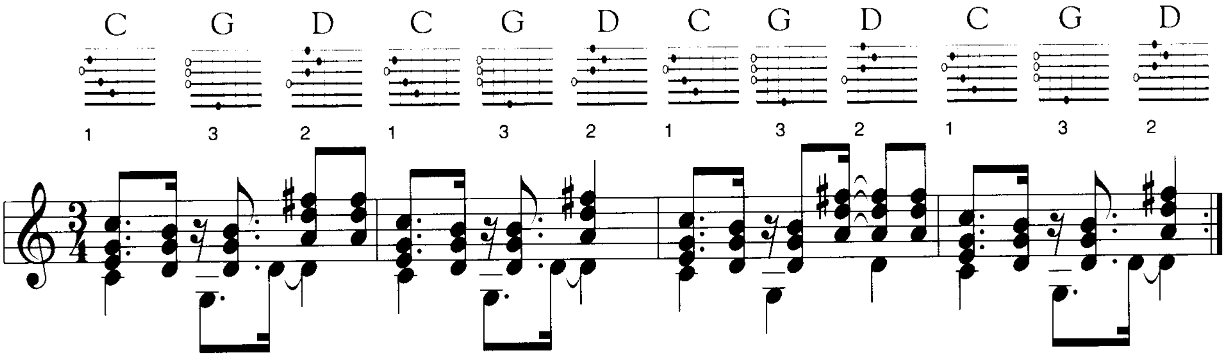


...you can also play the syncopation on the bass:



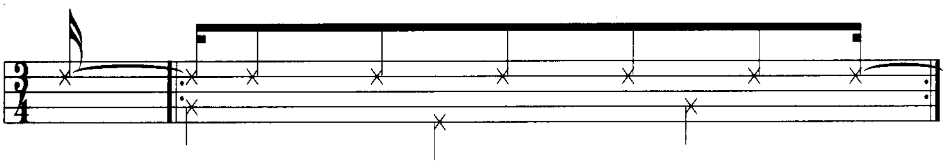
Musical example:
This example is the transcription of the guitar part played by **Milton Nascimento** on the song *"Cravo e Canela"* (Milton Nascimento) as recorded on the album "Clube da Esquina" EMI 1972.

TRACK 21

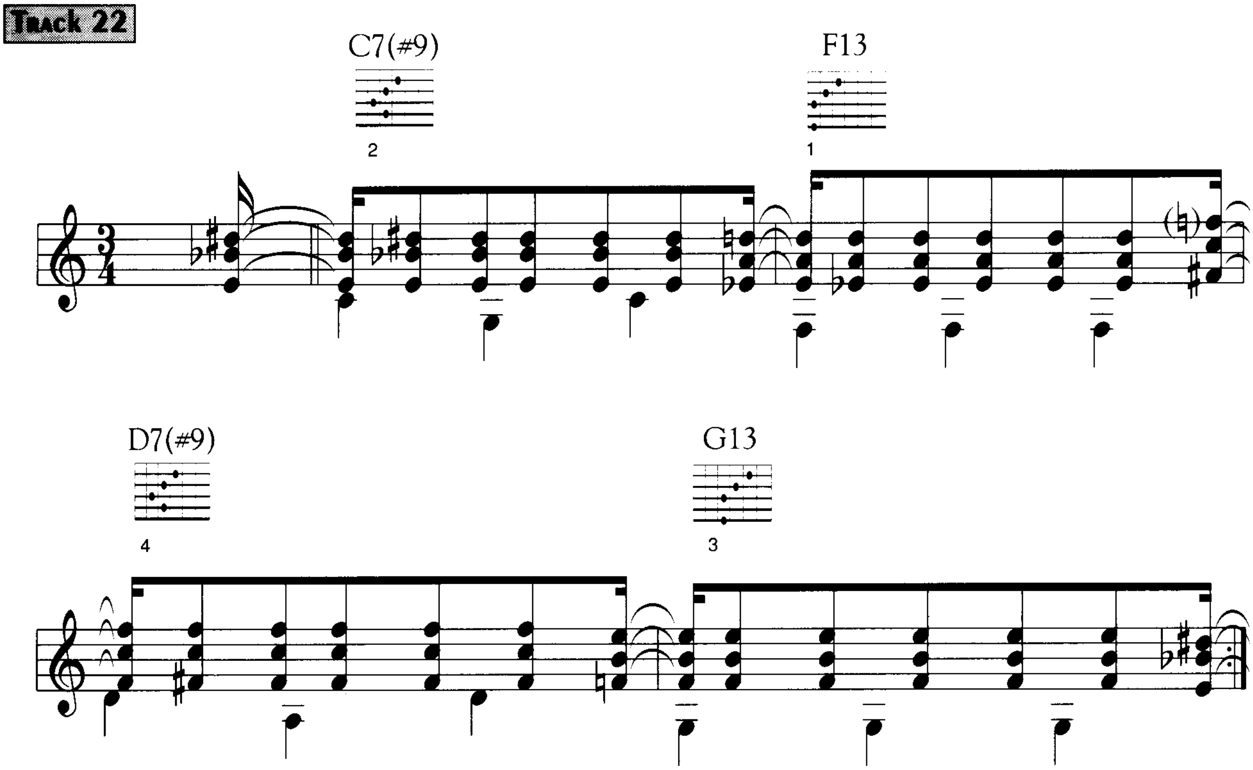


VARIATION #13

This example shows a 3/4 samba pattern syncopating every beat of the measure.

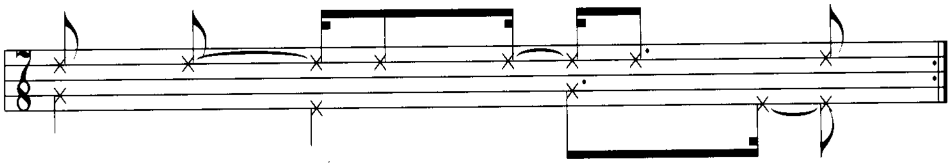


Musical example:


Track 22
C7(#9)
2
F13
1
D7(#9)
4
G13
3

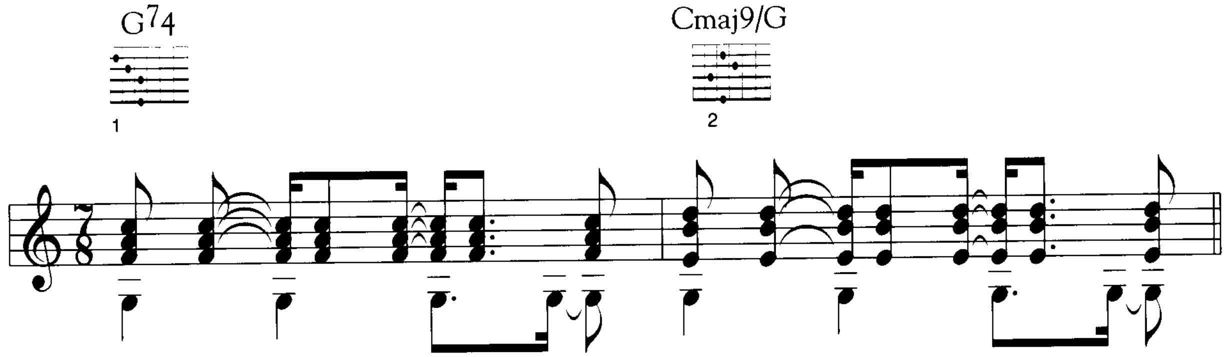
VARIATION #14

Here we have an example of a pattern in odd meter (7/8). This type of time signature is not so common, but we find it used by contemporary Brazilian composers.



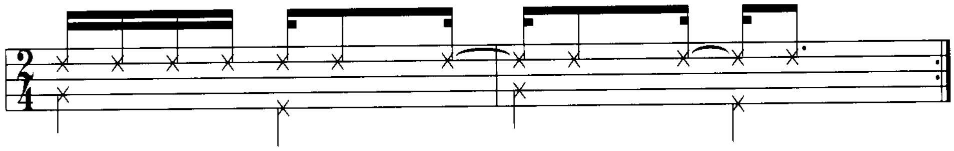
Musical example:

TRACK 23

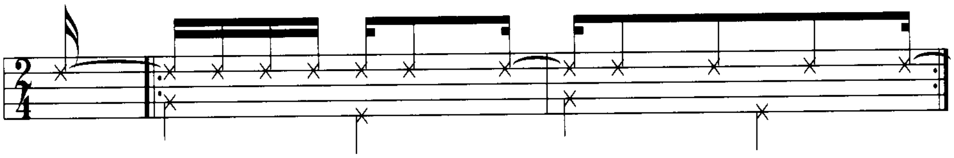


VARIATION #15

Use this pattern to fill in spaces at the singer's pause or at the end of a section.



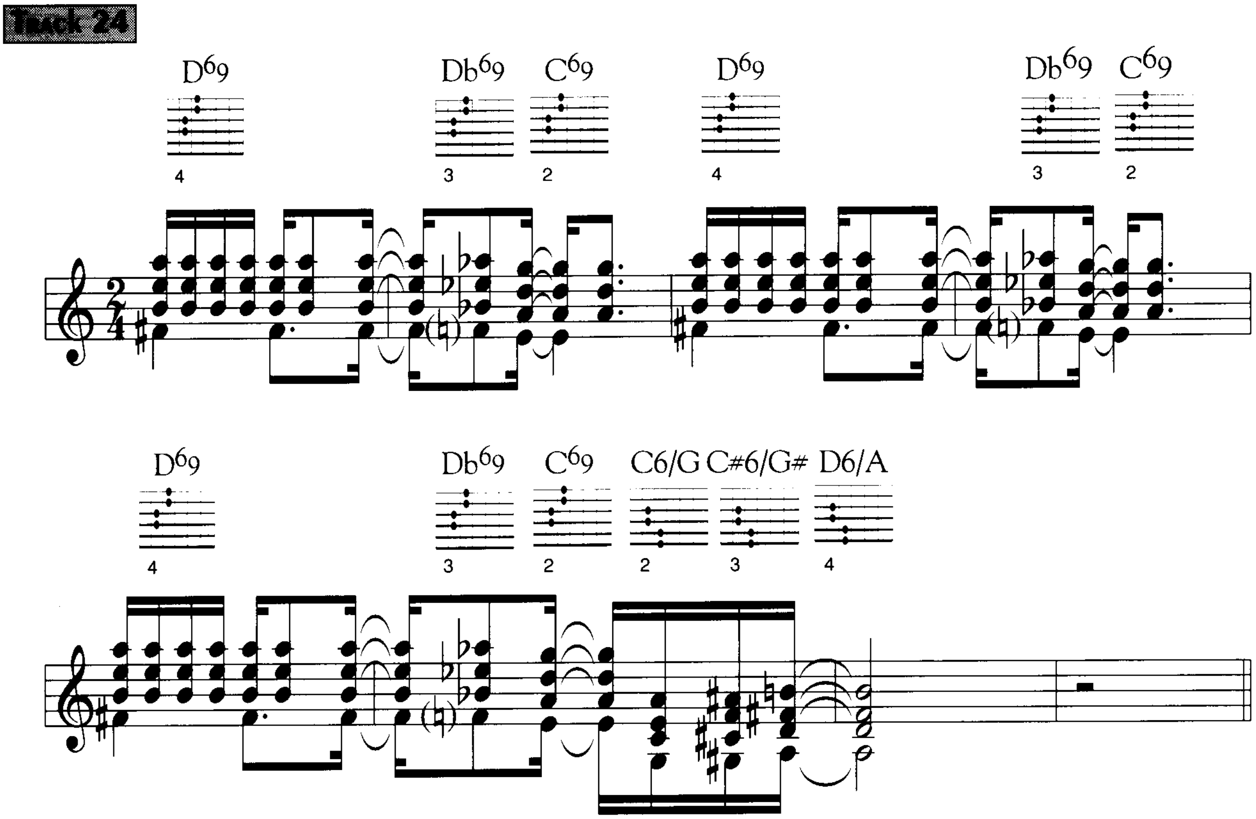
...you can also syncopate the first beat of the pattern by a 16th note:



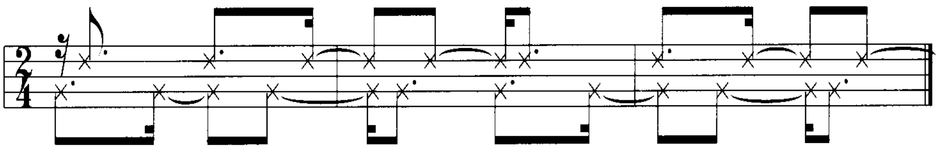
Musical example:

This example shows the pattern applied to a typical progression in Baden Powell style.

Track 24


D69
4
Db69
3
C69
2
D69
4
Db69
3
C69
2
D69
4
Db69
3
C69
2
C6/G
2
C#6/G#
3
D6/A
4

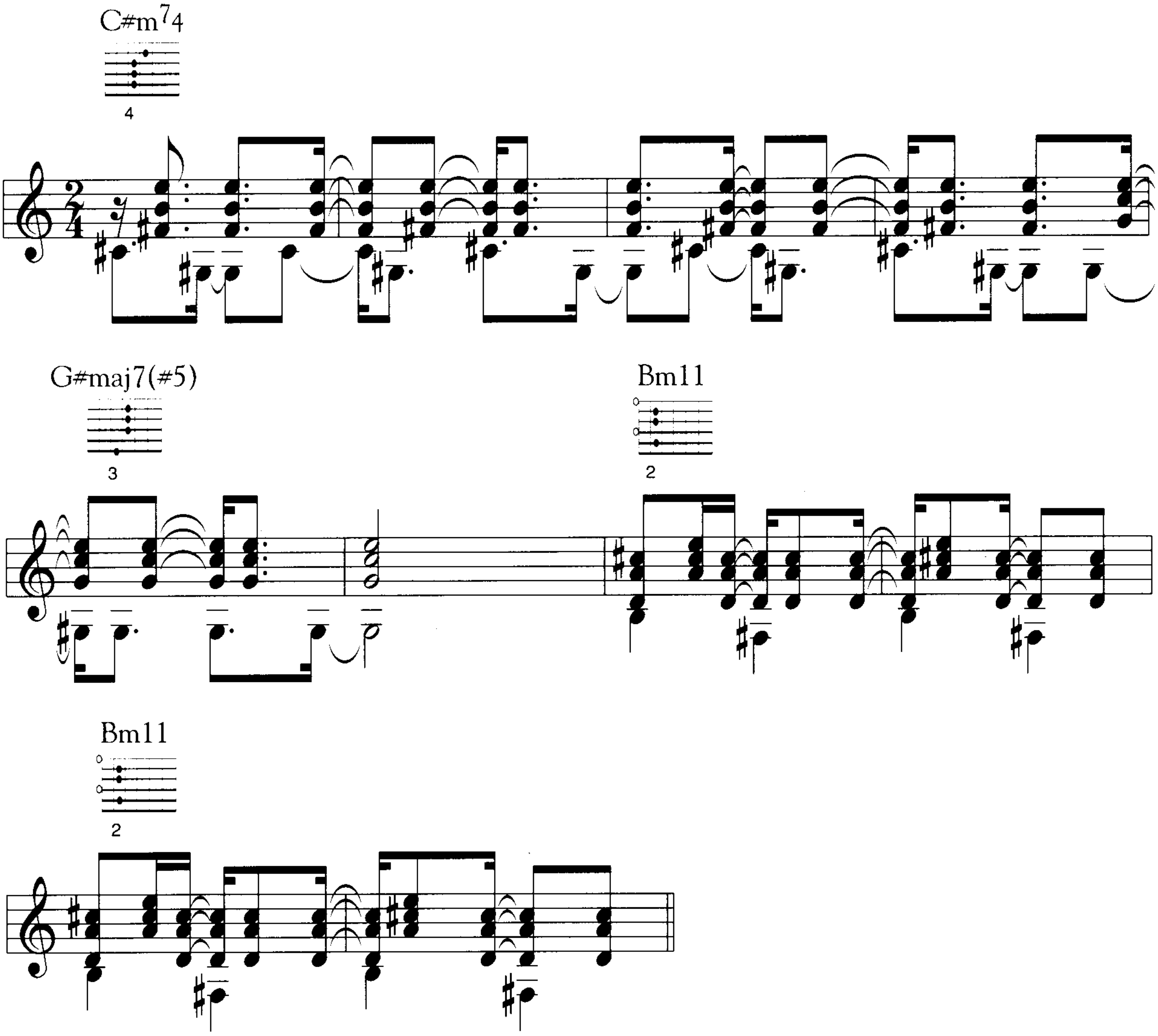
VARIATION #16



Musical example:

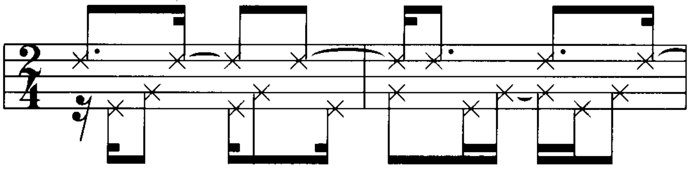
This example is a transcription of the guitar part played by **Toninho Horta** on the song *"From the Lonely Afternoons"* (Milton Nascimento/Fernando Brant), as recorded on the album "Toninho Horta – Diamond Land" – Polygram/Verve 1988.

TRACK 25

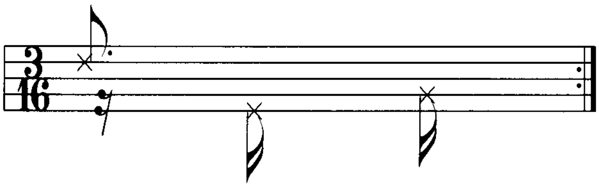


VARIATION #17

This pattern is very useful to "fill in" spaces at the singer's pause or at the end of a "*cadenza.*"



...you can also feel it as 5 bars of a 3/16 time signature:

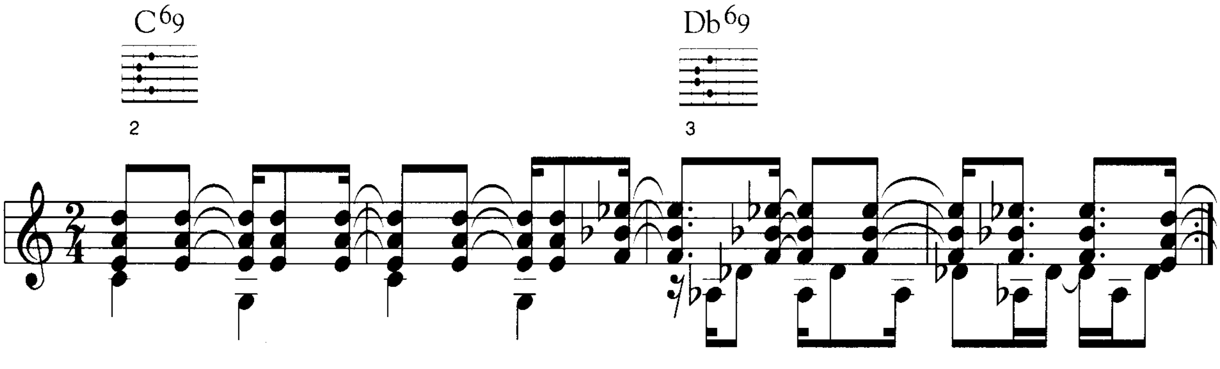


Musical example:

This example shows the pattern applied to the end of a section, after 2 bars of a basic samba pattern.

To play the bass line on the chord "Db^{69}" you must hold the notes Ab and Db at the same time. Either use the "thumb over" technique or the left hand fingering 4-1-1-3-2 (from top to bottom) or play the Ab and Db notes by pressing your second finger (left hand) in between the 5th and 6th strings.

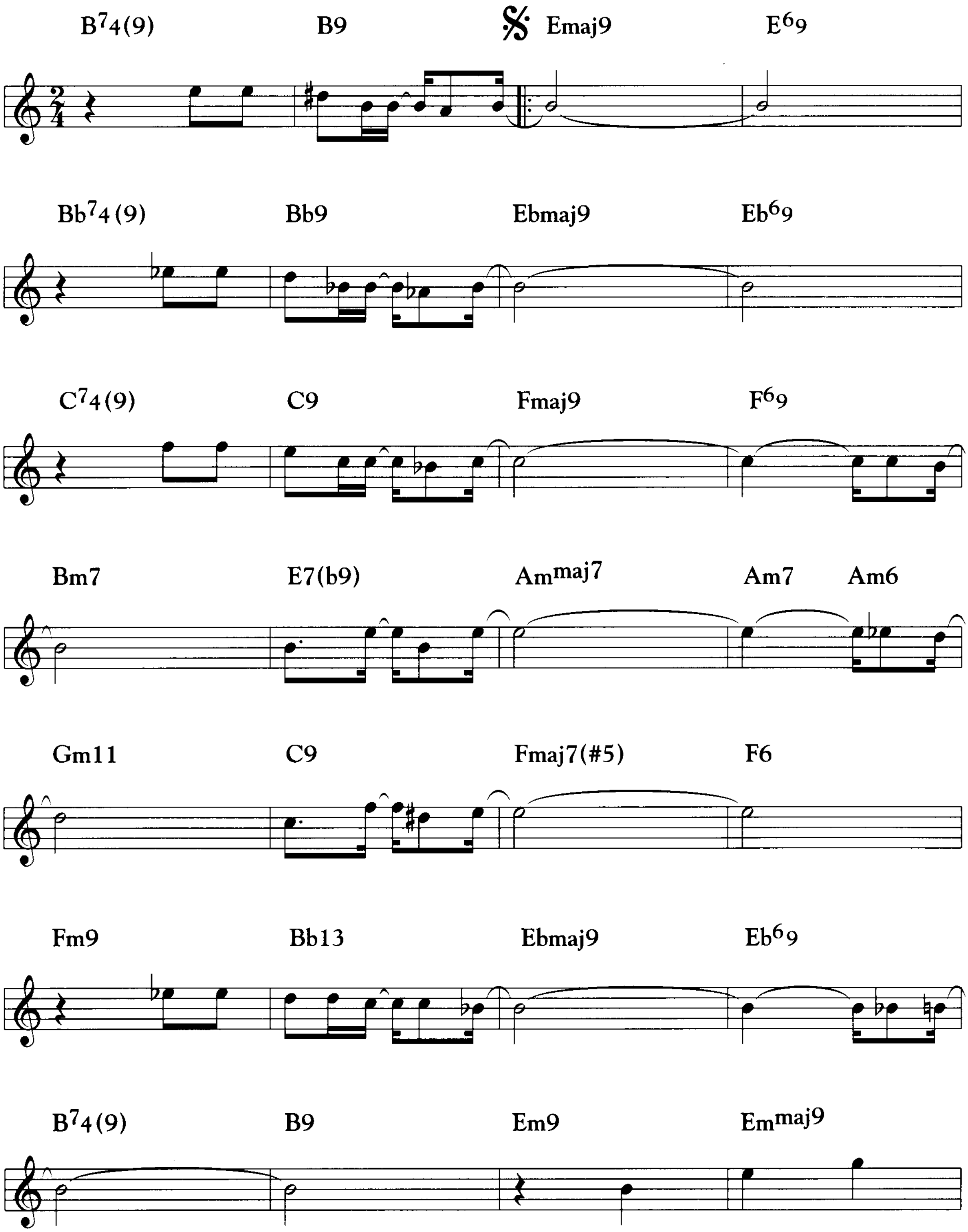
TRACK 26

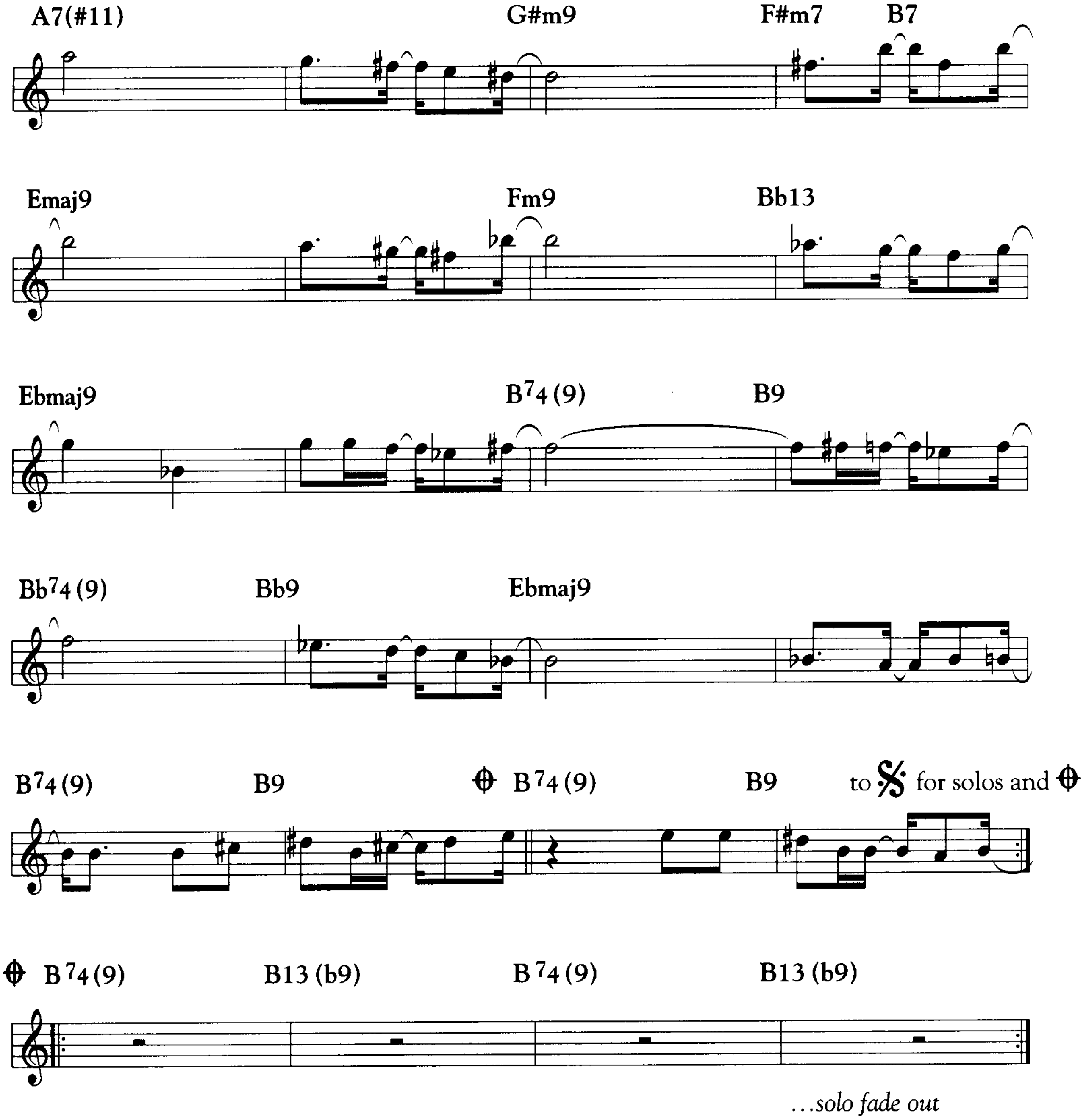


Só te esperando

TRACK 27

by Nelson Faria


B7 4(9)
B9
𝄋
Emaj9
E69
Bb7 4 (9)
Bb9
Ebmaj9
Eb69
C7 4 (9)
C9
Fmaj9
F69
Bm7
E7(b9)
Ammaj7
Am7
Am6
Gm11
C9
Fmaj7(#5)
F6
Fm9
Bb13
Ebmaj9
Eb69
B7 4(9)
B9
Em9
Emmaj9


A7(#11)
G#m9
F#m7
B7
Emaj9
Fm9
Bb13
Ebmaj9
B74(9)
B9
Bb74(9)
Bb9
Ebmaj9
B74(9)
B9
B74(9)
B9
to 𝄋 for solos and 𝄌
𝄌 B74(9)
B13(b9)
B74(9)
B13(b9)
...solo fade out

This song was recorded on my CD "Ioiô" – Perfil Musical, 1993.

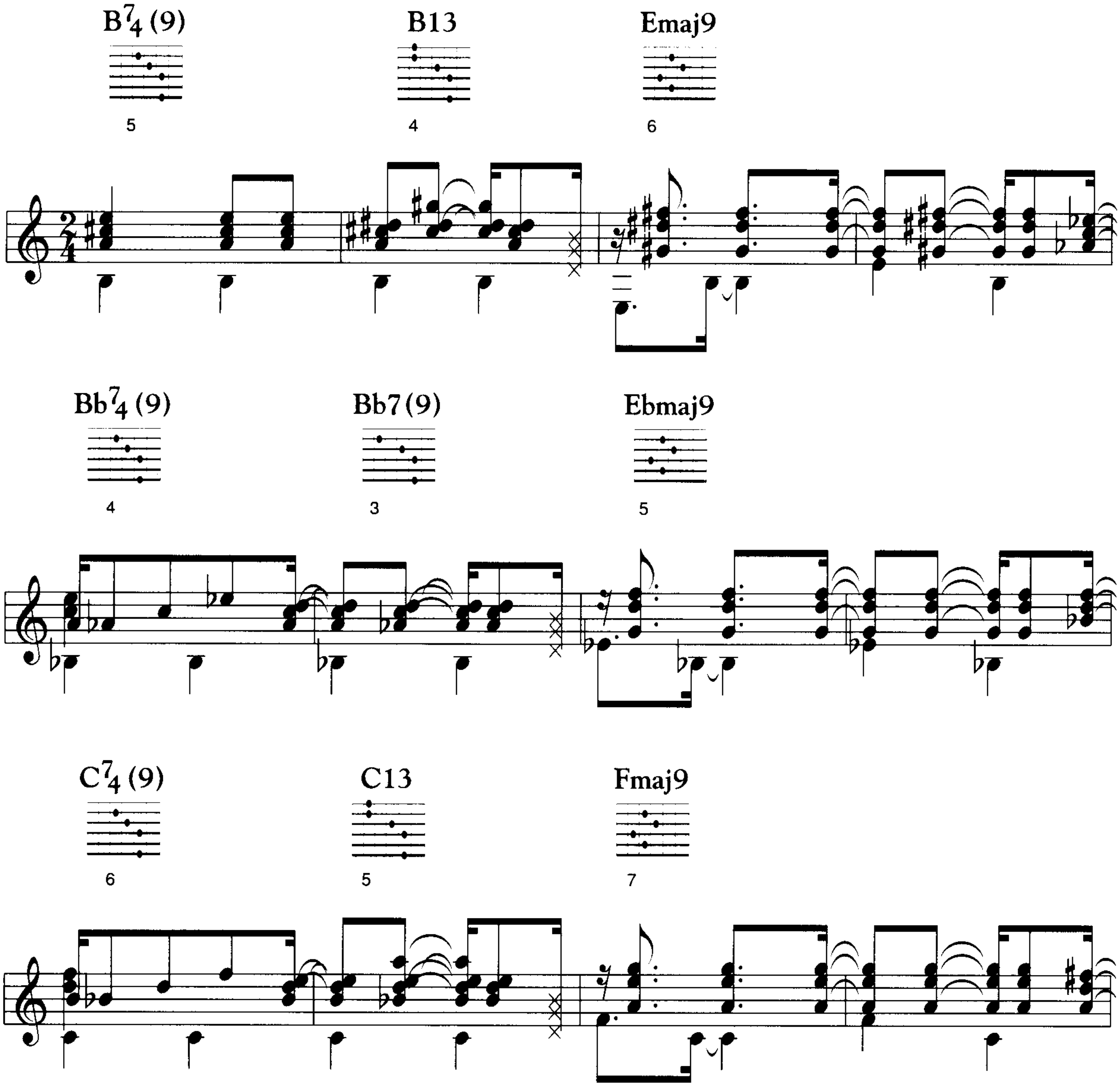
The musicians that performed on this track are:

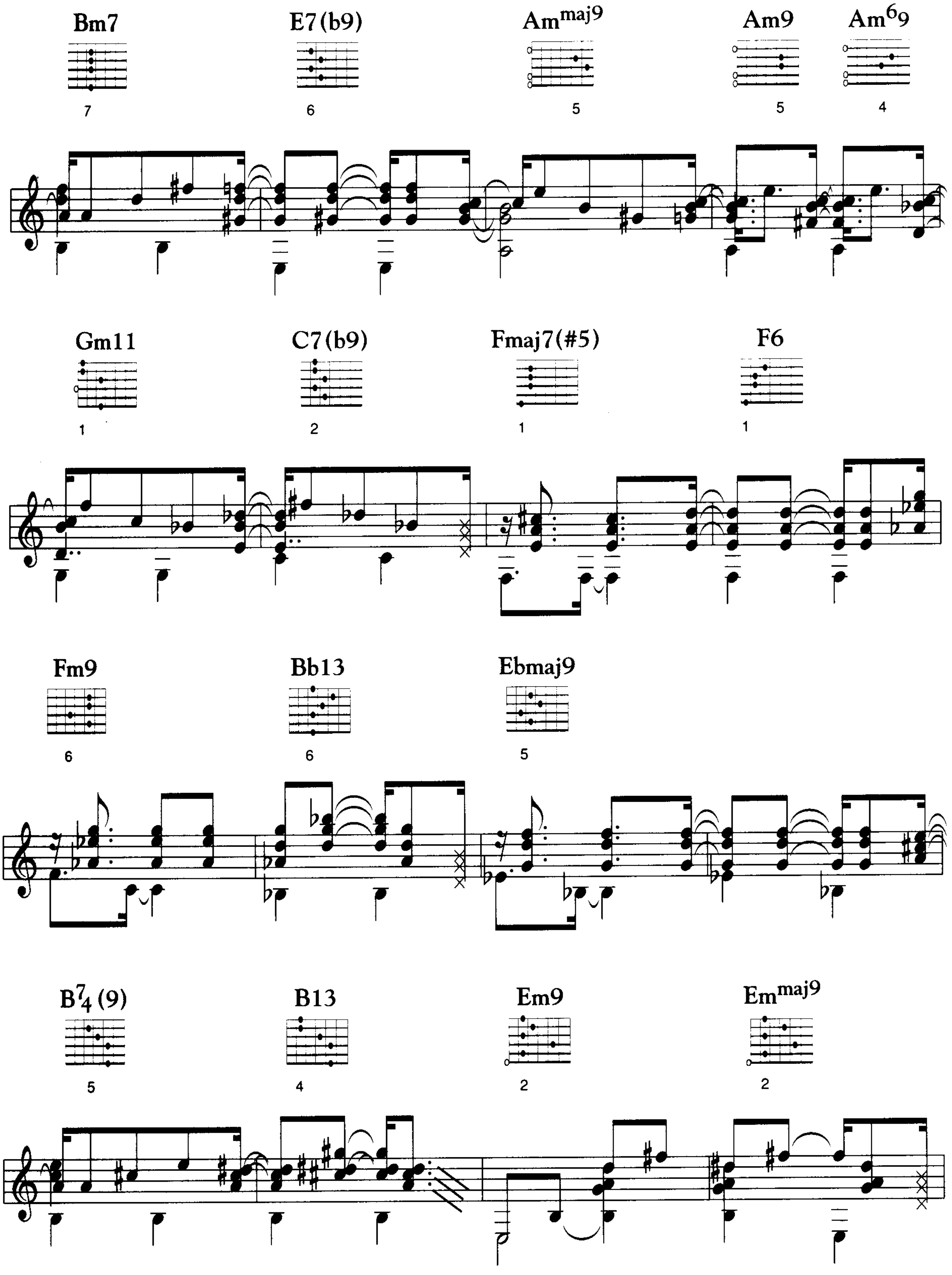
Nelson Faria - Guitars
Nico Assumpção - Electric Bass
Paulo Braga - Drums

Accompaniment example of the Samba style.

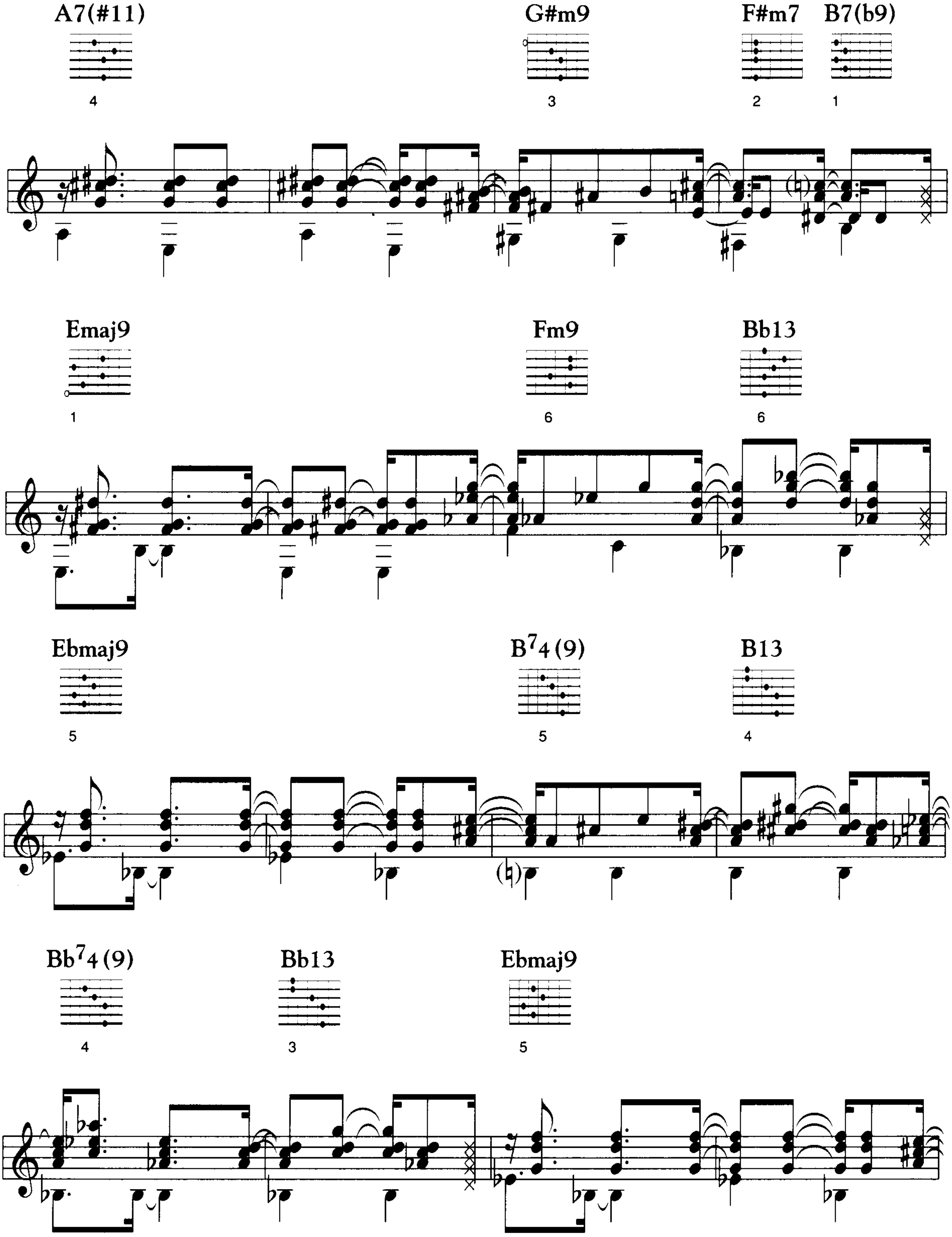
The following example is a transcription of a suggested accompaniment that I recorded for the song "Só Te Esperando." I transcribed the 1st chorus and left the 2nd chorus for you. Try to transcribe it yourself. The 1st and 2nd choruses are pretty much the same and will be good practice for you.

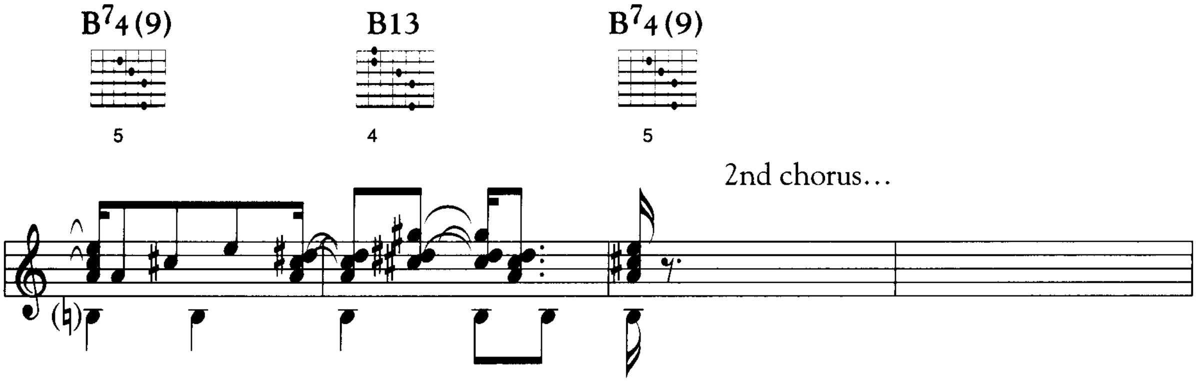
Track 28


B7/4 (9)
5
B13
4
Emaj9
6
Bb7/4 (9)
4
Bb7(9)
3
Ebmaj9
5
C7/4 (9)
6
C13
5
Fmaj9
7


Bm7
7
E7(b9)
6
Am^{maj9}
5
Am9
5
Am$^{6}9$
4
Gm11
1
C7(b9)
2
Fmaj7(#5)
1
F6
1
Fm9
6
Bb13
6
Ebmaj9
5
B$^{7}_{4}$(9)
5
B13
4
Em9
2
Em^{maj9}
2

continued on next page


A7(#11)
4
G#m9
3
F#m7
2
B7(b9)
1
Emaj9
1
Fm9
6
Bb13
6
Ebmaj9
5
B74(9)
5
B13
4
Bb74(9)
4
Bb13
3
Ebmaj9
5


B⁷4(9)
5
B13
4
B⁷4(9)
5
2nd chorus...

Toninho Horta

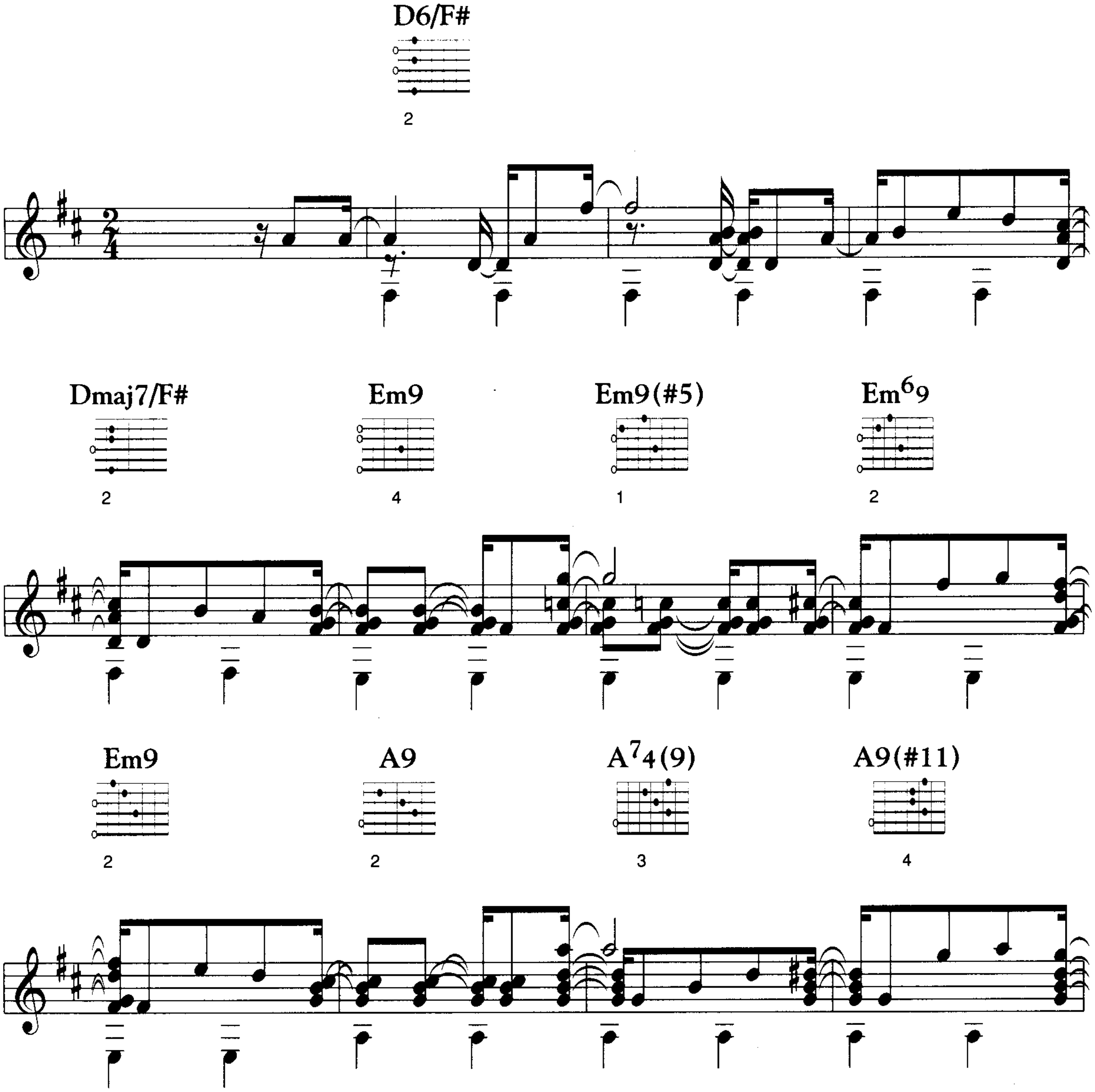
Artist courtesy

Samba

Tristeza

Music by Haroldo Lobo/Niltinho
Chord melody arrangement by Nelson Faria

Track 29


D6/F#
2
Dmaj7/F#
2
Em9
4
Em9(#5)
1
Em⁶9
2
Em9
2
A9
2
A⁷4(9)
3
A9(#11)
4

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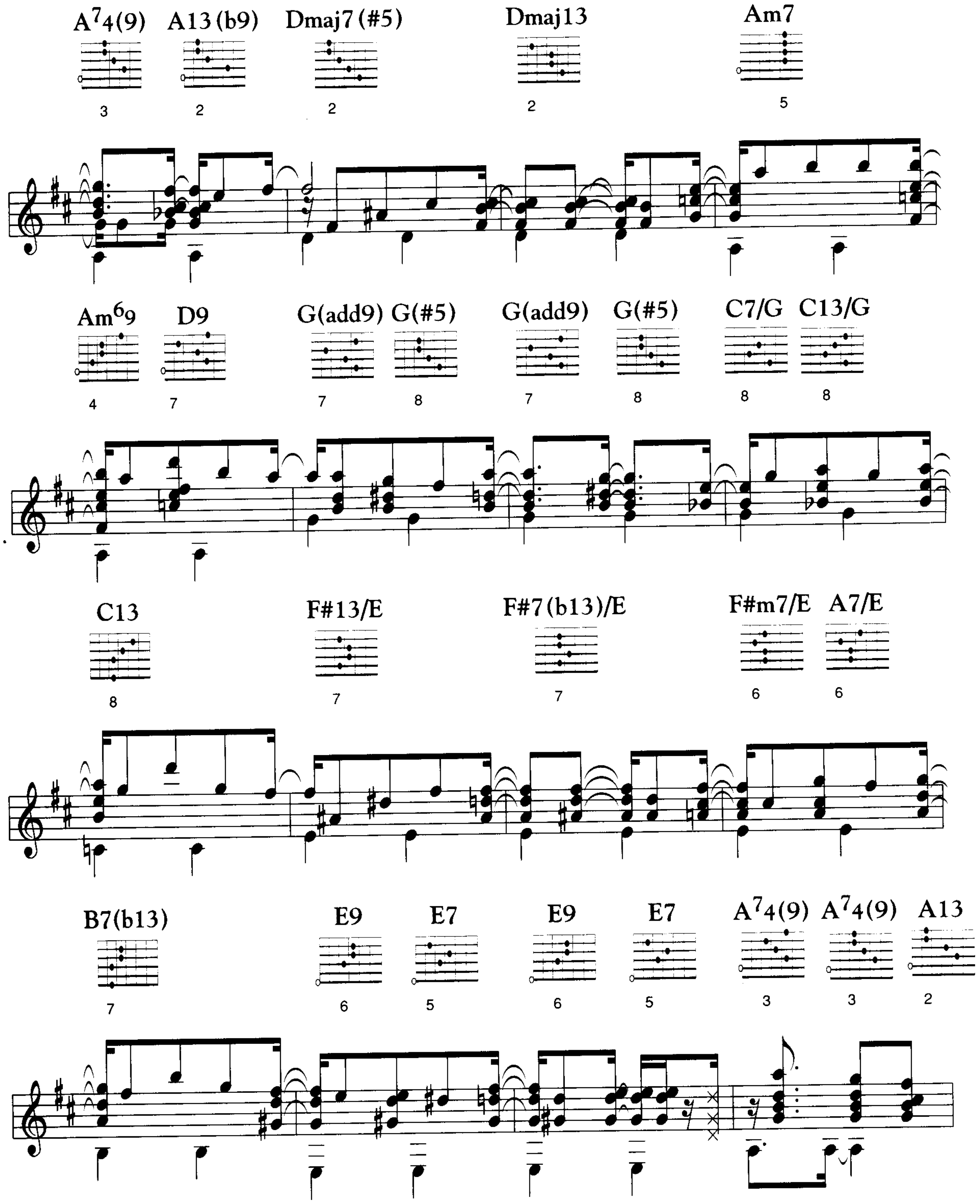
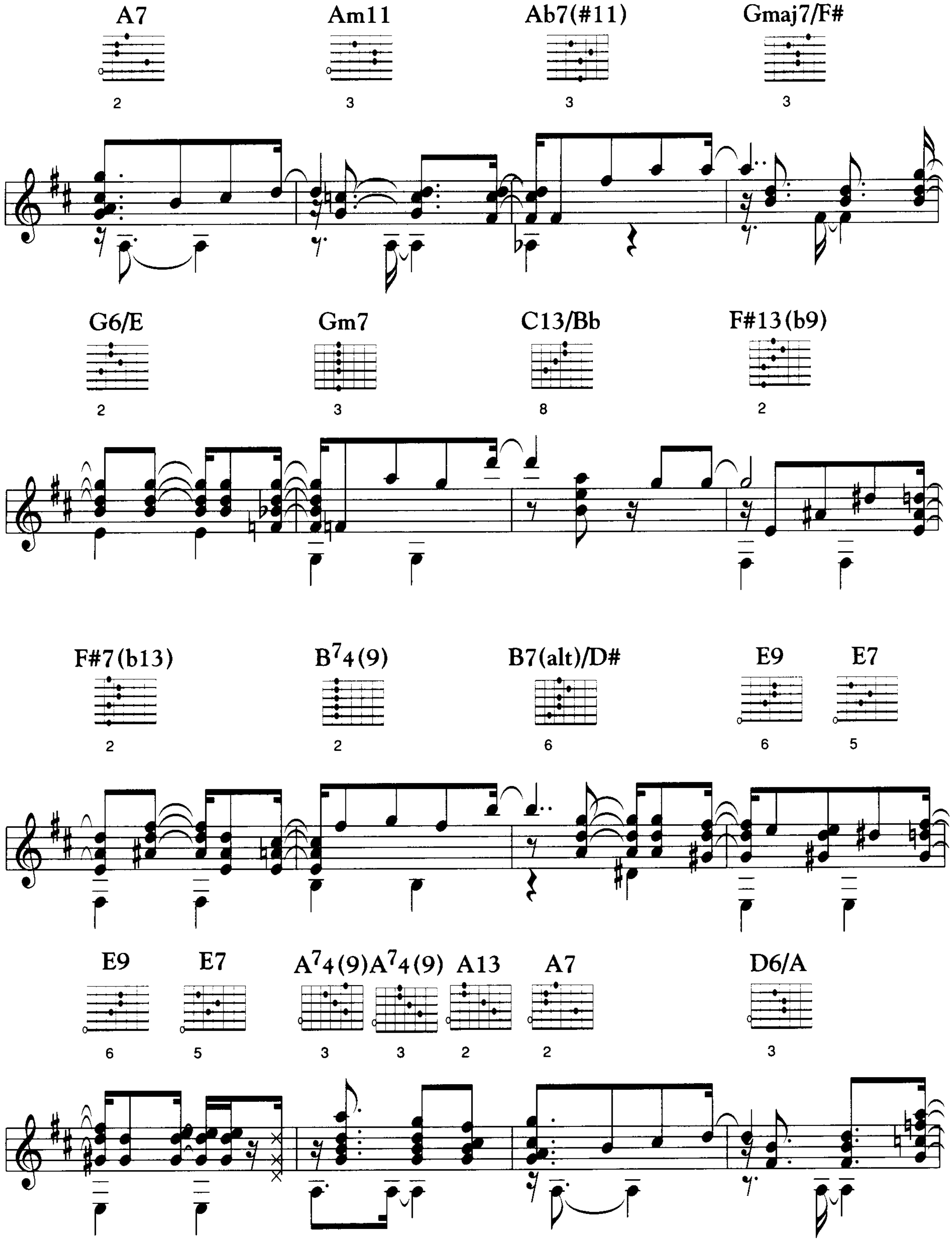
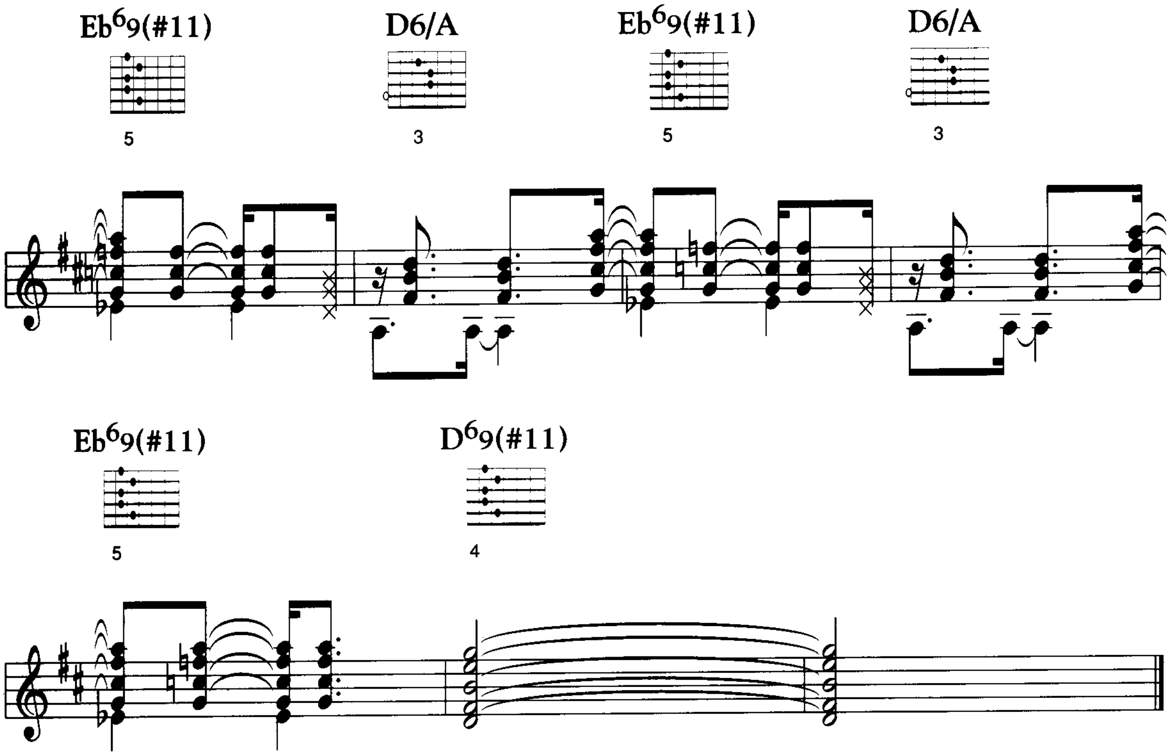

A74(9)
3
A13(b9)
2
Dmaj7(#5)
2
Dmaj13
2
Am7
5
Am69
4
D9
7
G(add9)
7
G(#5)
8
G(add9)
7
G(#5)
8
C7/G
8
C13/G
8
C13
8
F#13/E
7
F#7(b13)/E
7
F#m7/E
6
A7/E
6
B7(b13)
7
E9
6
E7
5
E9
6
E7
5
A74(9)
3
A74(9)
3
A13
2

continued on next page


A7
2
Am11
3
Ab7(#11)
3
Gmaj7/F#
3
G6/E
2
Gm7
3
C13/Bb
8
F#13(b9)
2
F#7(b13)
2
B⁷4(9)
2
B7(alt)/D#
6
E9
6
E7
5
E9
6
E7
5
A⁷4(9)
3
A⁷4(9)
3
A13
2
A7
2
D6/A
3


Eb69(#11)
5
D6/A
3
Eb69(#11)
5
D6/A
3
Eb69(#11)
5
D69(#11)
4

A man playing tamborim *Photo © by Márcio RM*

Bossa Nova

- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE
- CHORD MELODY EXAMPLE

Tom Jobim

Photo © by Márcio RM

João Gilberto

Photo © by Zeca Feitosa

GENERAL OUTLINE:

Very influenced by jazz melodies and harmonies, the bossa nova is played like a "soft" samba, with a simplified rhythmic section, and more elaborated harmonies.

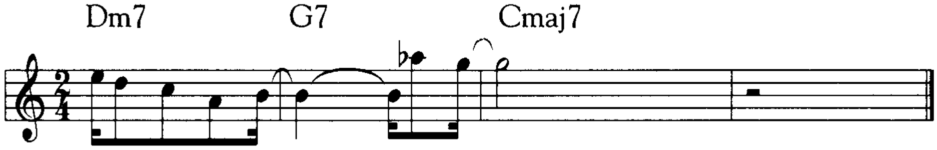
From the south east of Brazil, more specifically Rio de Janeiro, the bossa nova reached its apogee in the late fifties and is more well known internationally than most forms of Brazilian music.

Antonio Carlos Jobim (as a composer) and João Gilberto (primarily as a singer and guitarist) are the most important artists in bossa nova. Their first important recording was "Chega de Saudade" (March 1959).

Musical Characteristics:
Certain harmonic progressions have almost became "clichés" since the advent of the bossa-nova, such as the shifting of major and minor modes in a tonic-dominant relationship (e.g. Gm7 to Cmaj7) and harmonic substitutions for the classic II - V - I, using minor 6 and diminished chords.

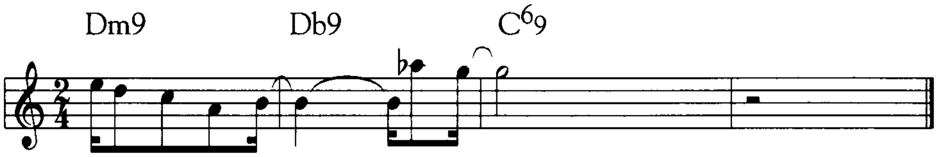
Example:

–Diatonic harmonization:

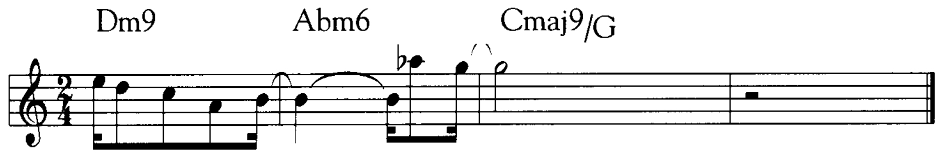


–"Bossa nova" style reharmonizations:

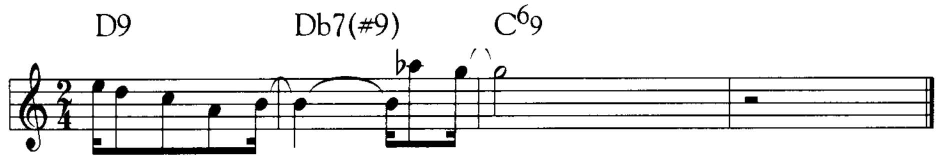
ex #1



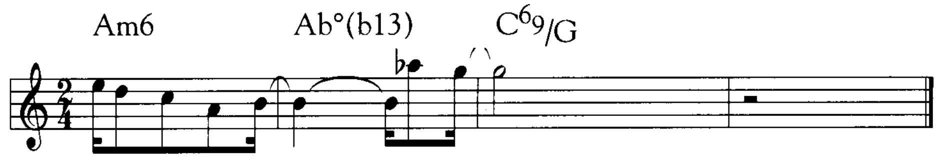
ex #2



ex #3



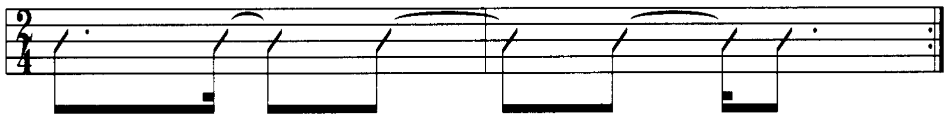
ex #4



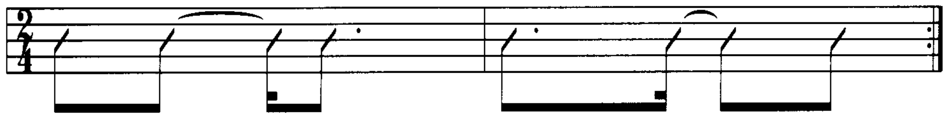
In the rhythmic section we will usually find small groups with soft percussion instruments (claves, match box, tambourine, ganzá).

Bossa Nova clave:

The "clave" is a rhythmic "cell" that's the root of most rhythmic patterns. This "cell" is usually played all the way through a song by a percussion instrument known as "*claves*" (two round polished sticks which are struck together), or any other instrument. On the drum set, it can be imitated by the rim shot.



The "clave" can be played as shown above or inverted, but once the pattern begins, it doesn't revert.

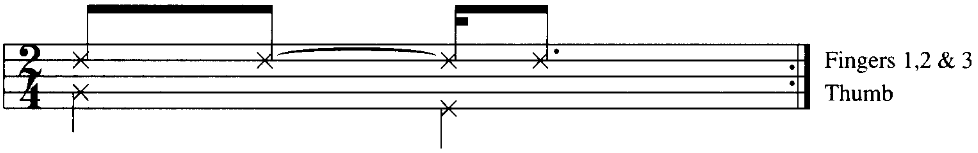


Basic Pattern and Variations for Rhythm Guitar

1. Basic Pattern:

The "bossa nova" right hand patterns are based on the "clave" figure. The example below is the first measure of the inverted clave.

Notice that on the guitar, the syncopation is played on the top voices of the chord (using the right hand fingers 1, 2 and 3), while the bass note (played with the right hand thumb), comes on the beat.



Like samba patterns, the bass line usually keeps switching between the root and the fifth of the chord, and it's a better choice to play the fifth below the root. If the bass note is already placed on the 6th string, you may keep the same note for the whole measure.

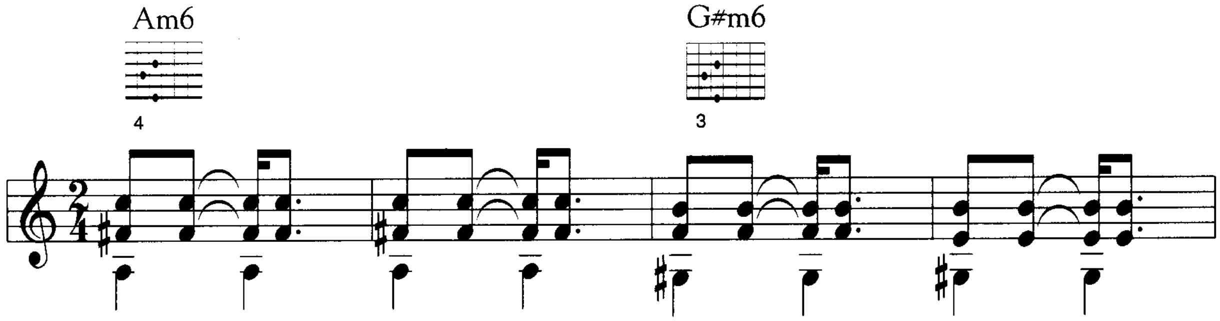
You can practice these patterns and variations muting the strings with your left hand. Try using "^{6}9" and "m9" chords, II – V progressions and their substitutions.

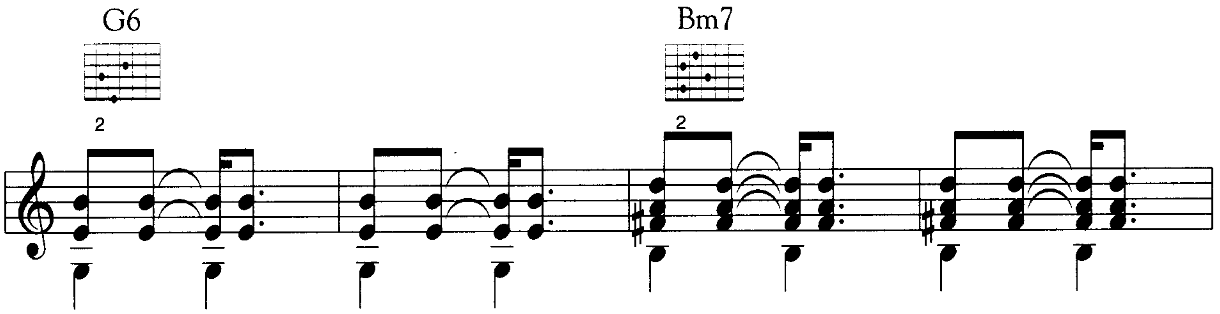
It's also a good idea to practice away from the guitar, clapping hands on the high voices and tapping the low voices with your foot.

Musical example:

This example is a transcription of the rhythm guitar part played by **João Gilberto** as the introduction for the song "Insensatez" (Tom Jobim), as recorded on the album "João Gilberto" EMI-ODEON, 1961

TRACK 30



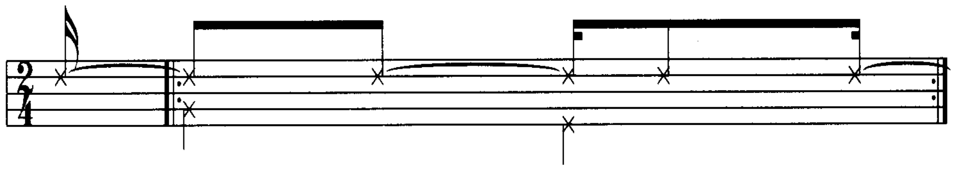


2. Variations:

In this section, following each variation, you'll find one or more musical examples showing the pattern applied to standard progressions of the Brazilian repertoire.

VARIATION #1

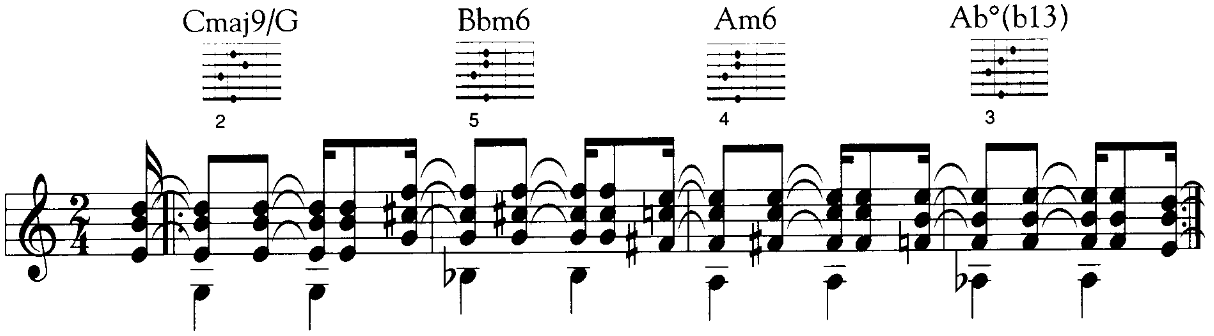
This variation is the basic pattern with a 16th note syncopation on the 1st beat, which ends up being the basic samba pattern. Actually, samba and bossa nova patterns are pretty much interchangeable.



Musical example:

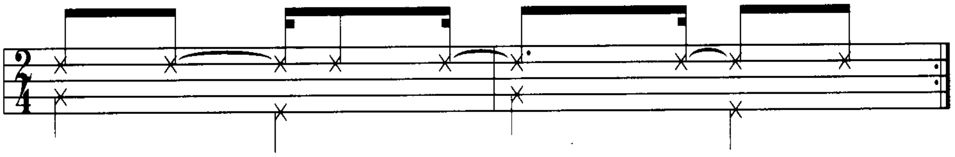
This example applies the pattern "variation #1" to a typical bossa nova reharmonized turnaround (I – VI – II – V).

Track 31



VARIATION #2

We now have an example of an extended pattern (2 measures long). You can use it throughout the song or at the end of a section.

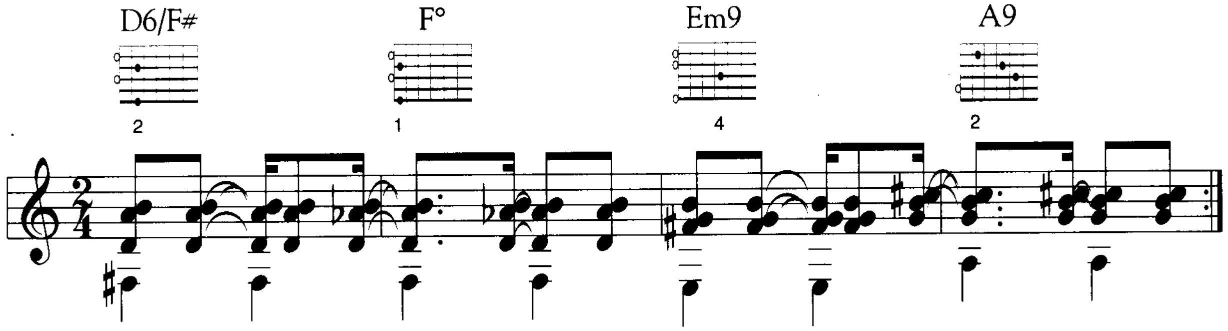


Musical examples:

Example 1

Here we have another I – VI – II – V turnaround reharmonized in bossa nova fashion.

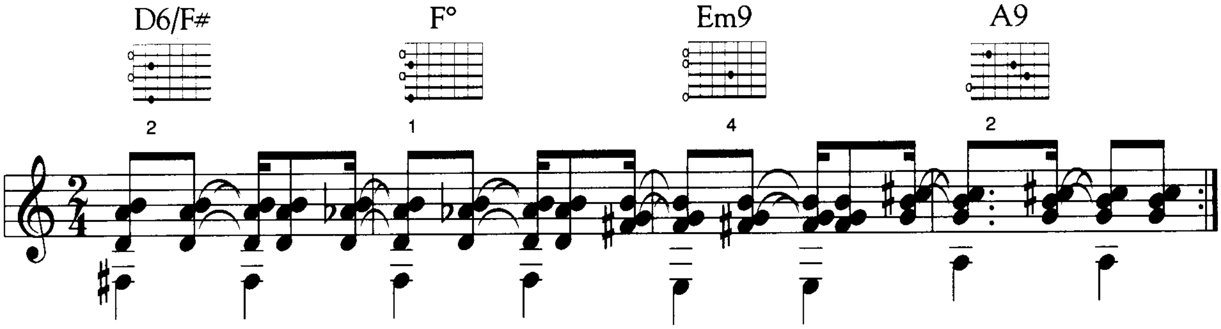
Track 32



Example 2

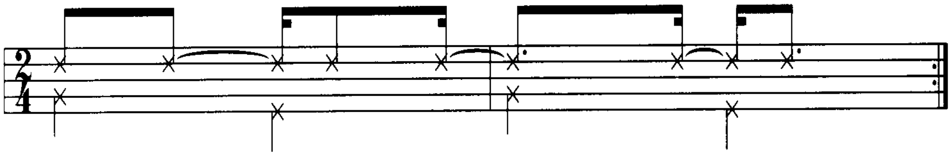
This example uses the same chord progression as ex. 1, but the pattern "variation #2" comes only at the end of the section (last two bars).

TRACK 33

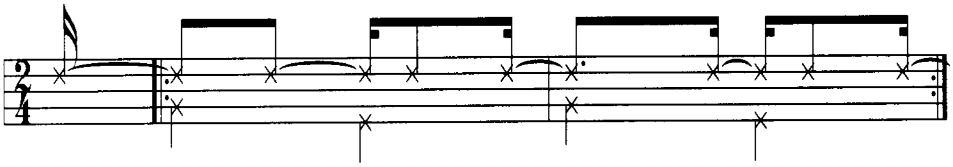


VARIATION #3

In this variation, the first bar remains the same as "variation #2," while in the second bar we have a new syncopation.



You can also syncopate the first beat of the pattern by a 16th note.

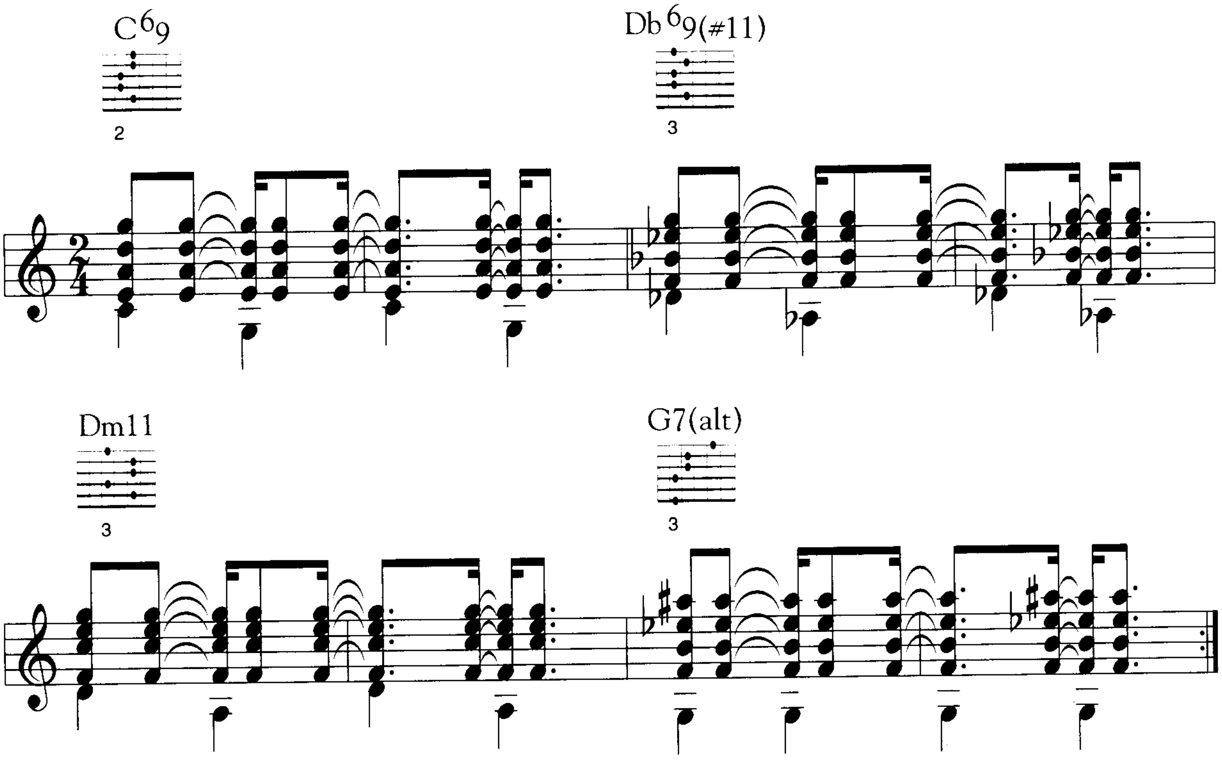


Musical examples:

Example 1

To play the five-note chords in this example, you must use right hand fingers 1, 2, 3 and 4 for the upper voices of the chord, and the right hand thumb for the bass notes.

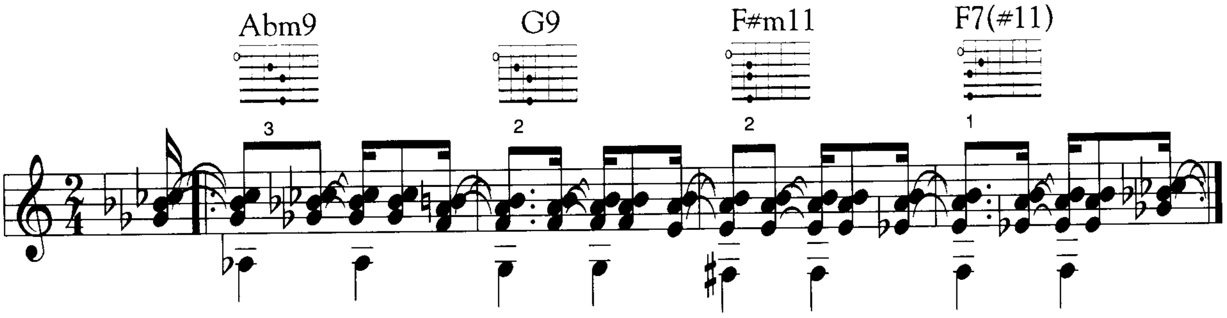
TRACK 34


C69
2
Db69(#11)
3
Dm11
3
G7(alt)
3

Example 2

This example uses very typical bossa nova "open strings" chord voicing.

TRACK 35

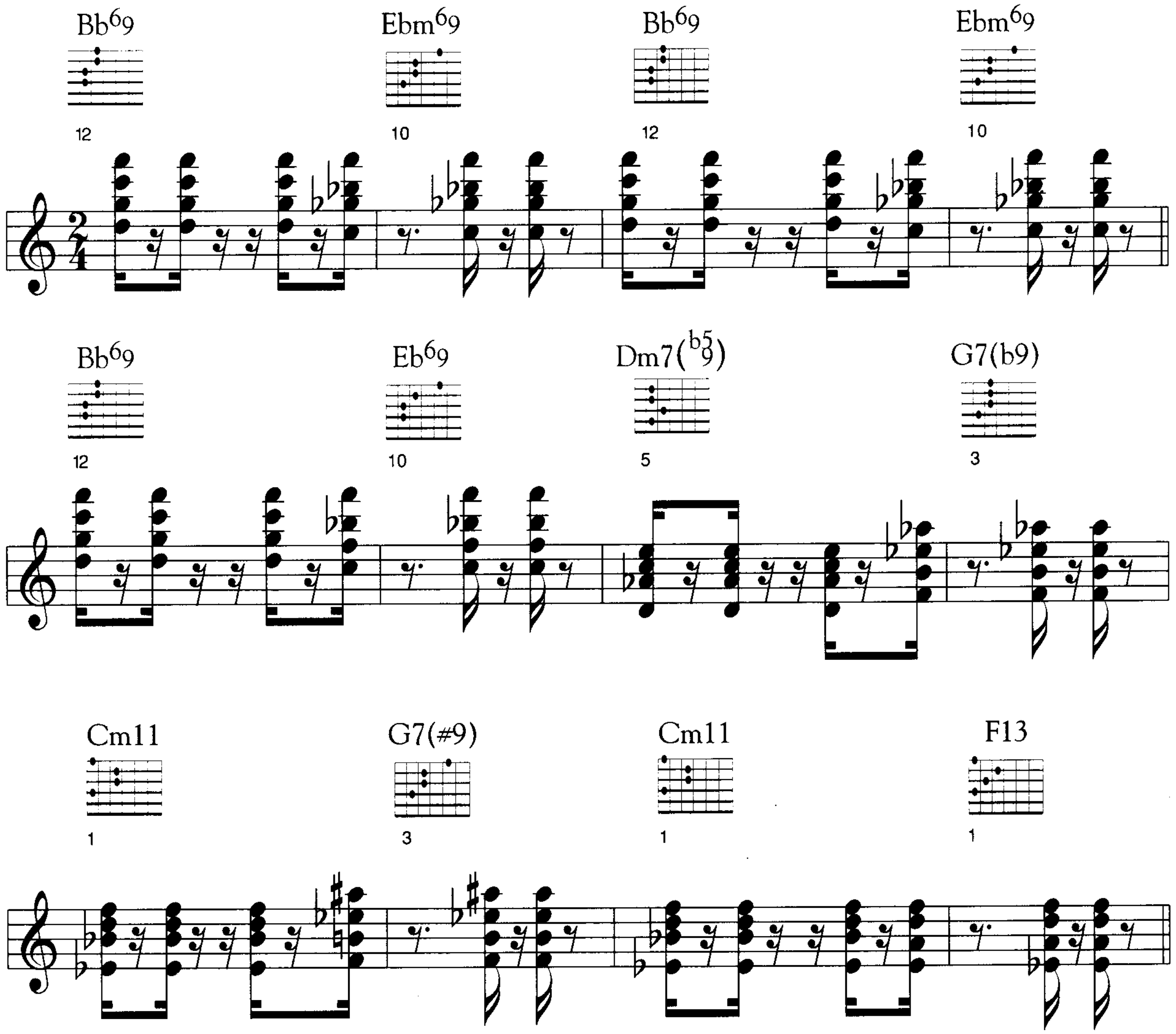

Abm9
3
G9
2
F#m11
2
F7(#11)
1

Example 3

This example is a transcription of the guitar part played by **Oscar Castro Neves** on the song "*Brigas Nunca Mais*" (Tom Jobim/Vinicius de Moraes), as recorded on the album "Elis e Tom" – Philips, 1974.

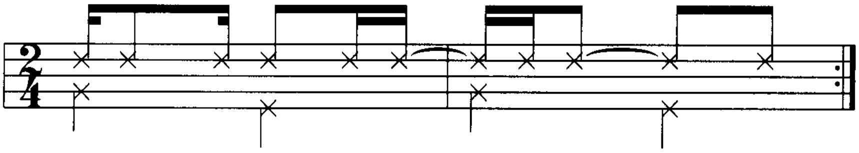
It's basically the "variation #3", but using short notes, and playing only the upper notes of the chord.

Track 36

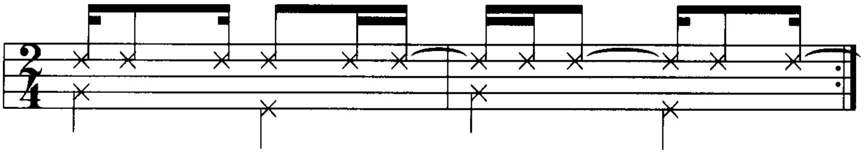

Bb69
12
Ebm69
10
Bb69
12
Ebm69
10
Bb69
12
Eb69
10
Dm7(b5 b9)
5
G7(b9)
3
Cm11
1
G7(#9)
3
Cm11
1
F13
1

VARIATION #4

This pattern is very useful at the singer's pause or at the end of a cadenza, although you can play it through the whole song.



You can also syncopate by a 16th note.



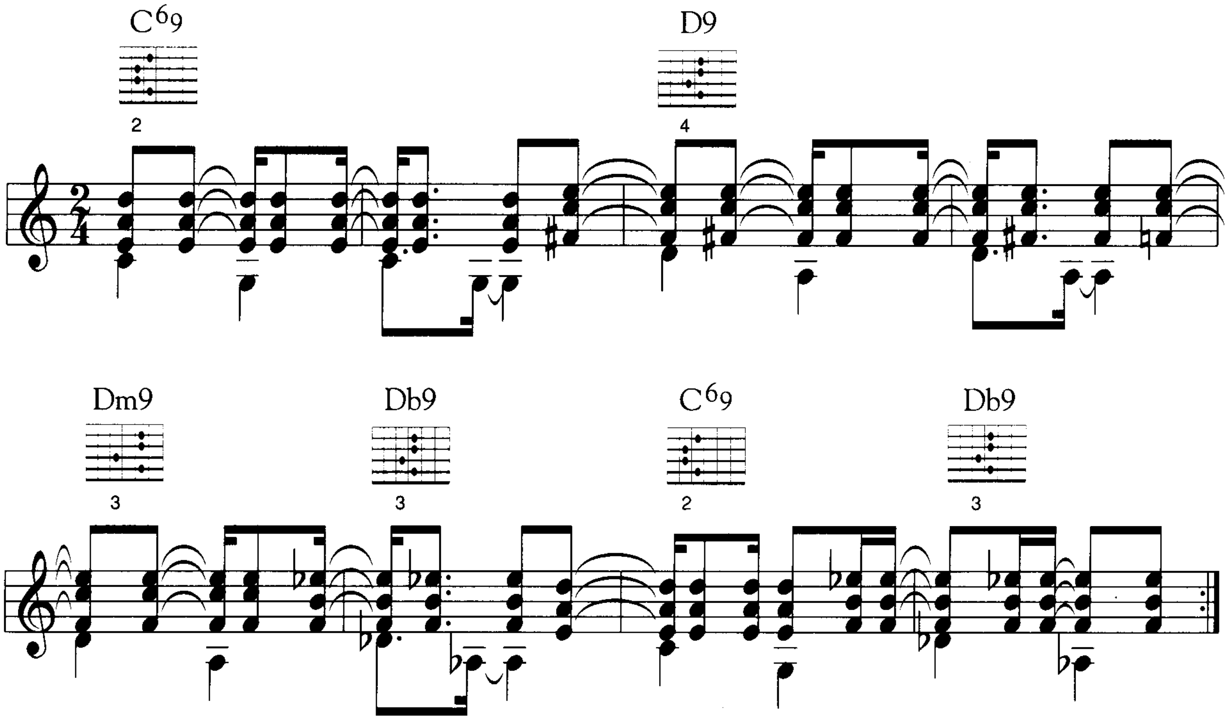
Carlos Lyra and Nara Leão *Photo © by Márcio RM*

Musical examples:

Example 1

This example is based on a samba pattern, with an 8th note syncopation, and uses "variation #4" in the last 2 measures. Again the chord changes are pretty common in bossa nova songs and you can use them in many different tunes of the Brazilian musical repertoire.

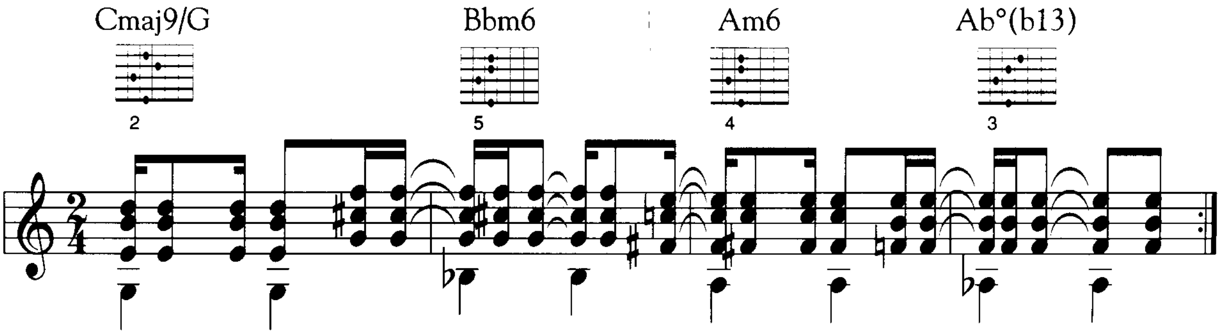
Track 37



Example 2

Here we have another example of a reharmonized I-VI-II-V turnaround. Its rhythmic pattern is based on "variation #4" with a 16th note syncopation between the 2nd and 3rd measures. Notice that the harmony changes a 16th note before the syncopated note.

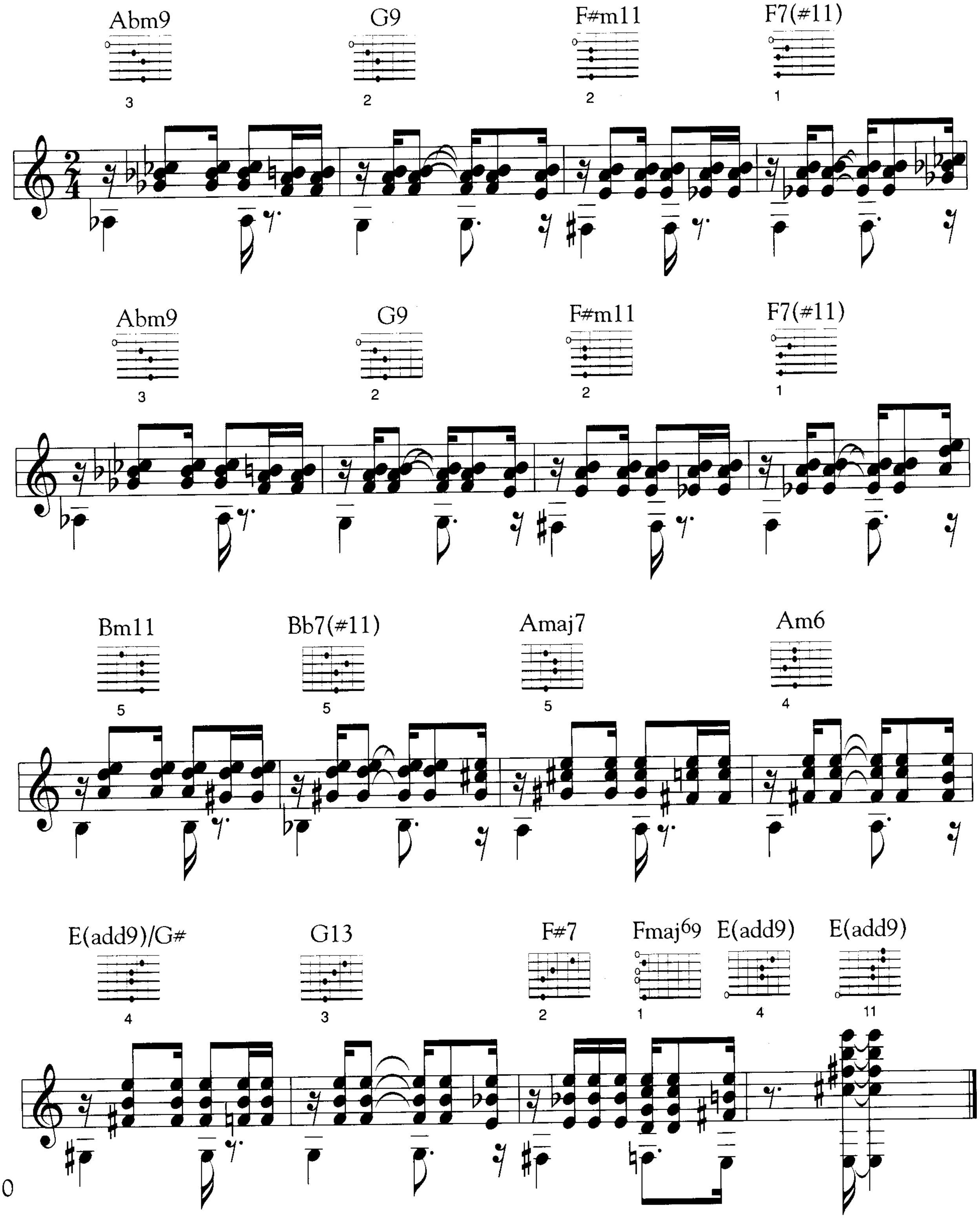
Track 38



Example 3

This example applies the pattern "variation #4" to the last 16 bars of "*Samba de uma nota só*" ("One Note Samba") by Antonio Carlos Jobim and Newton Mendonça, using rests on the first beat of the measures and on the bass line. Notice that the chord changes in the last beat of the measure.

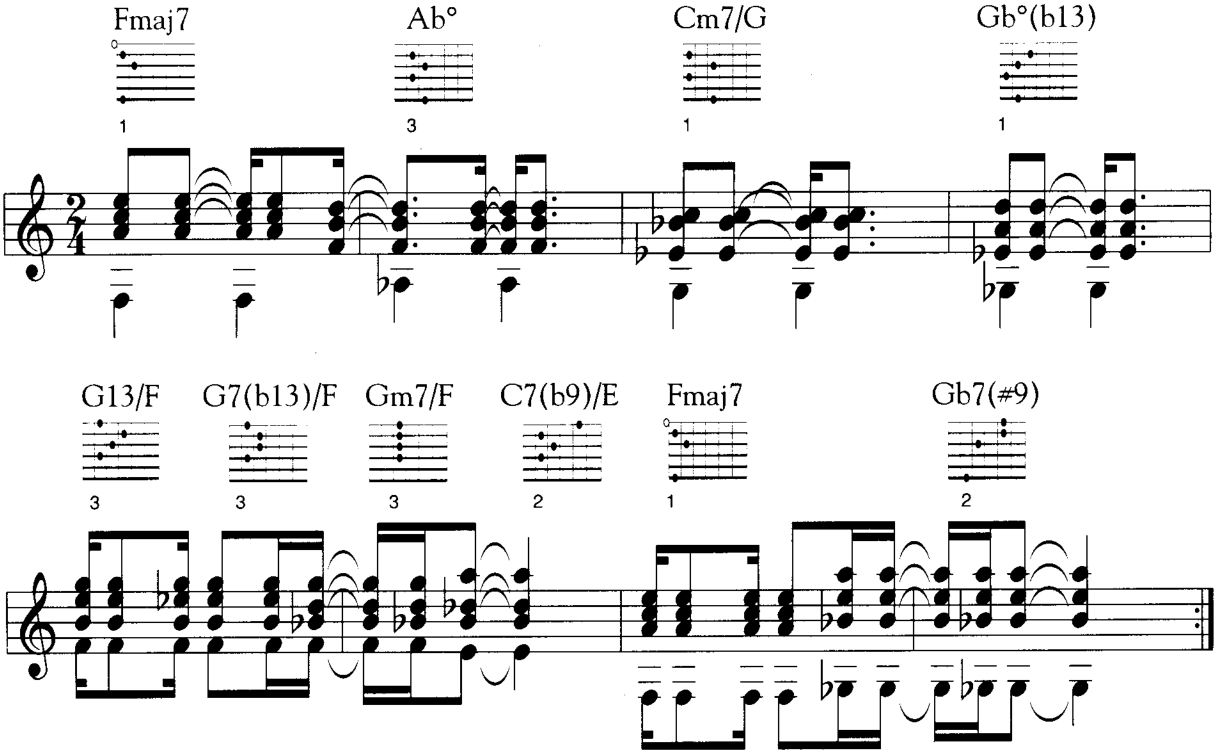
Track 39


Abm9
3
G9
2
F#m11
2
F7(#11)
1
Abm9
3
G9
2
F#m11
2
F7(#11)
1
Bm11
5
Bb7(#11)
5
Amaj7
5
Am6
4
E(add9)/G#
4
G13
3
F#7
2
Fmaj69
1
E(add9)
4
E(add9)
11

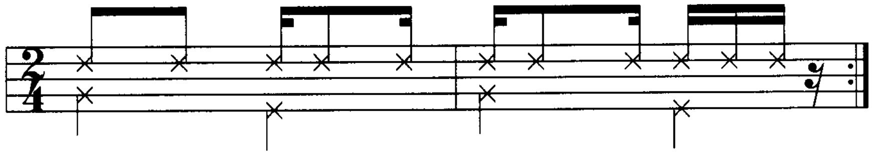
Example 4

This example is a transcription of the rhythm guitar part played by **João Gilberto** on the introduction of the song *"Esse seu olhar"* (Tom Jobim), as recorded on the album *"João Gilberto"* EMI–Odeon, 1961. It uses the bossa nova pattern "variation #4" in the last two bars.

TRACK 40

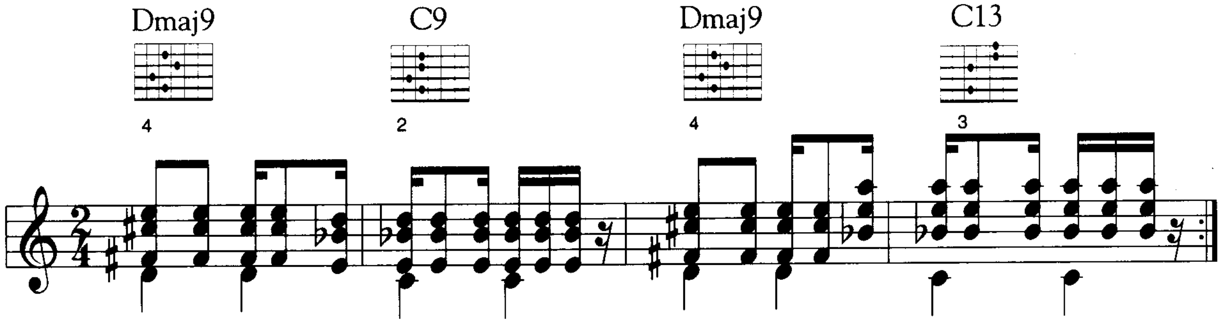

Fmaj7
1
Ab°
3
Cm7/G
1
Gb°(b13)
1
G13/F
3
G7(b13)/F
3
Gm7/F
3
C7(b9)/E
2
Fmaj7
1
Gb7(#9)
2

VARIATION #5

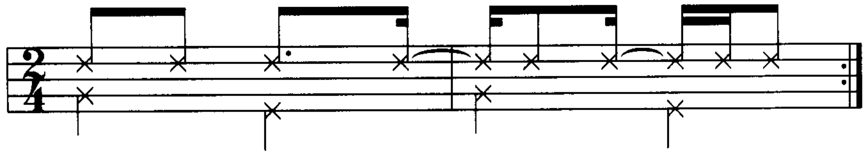


Musical example:
This example is a transcription of the rhythm guitar part played by **Helio Delmiro** on the song *"É com esse que eu vou"* (Pedro Caetano), as recorded on the album *"Elis Regina – Elis"* Philips, 1973.

Track 41



VARIATION #6



Musical example:
This example is a transcription of the rhythm guitar part played by **Roberto Menescal** on the song *"Aquarela do Brasil"* (Ary Barroso), as recorded on the album *"Elis Regina – Como e porque"* Philips, 1969.

Track 42

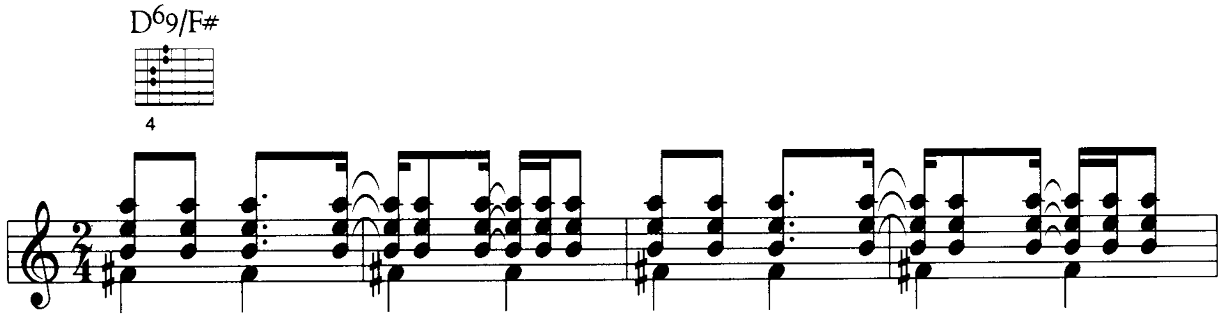


Photo © by Márcio RM

Luiz Eça

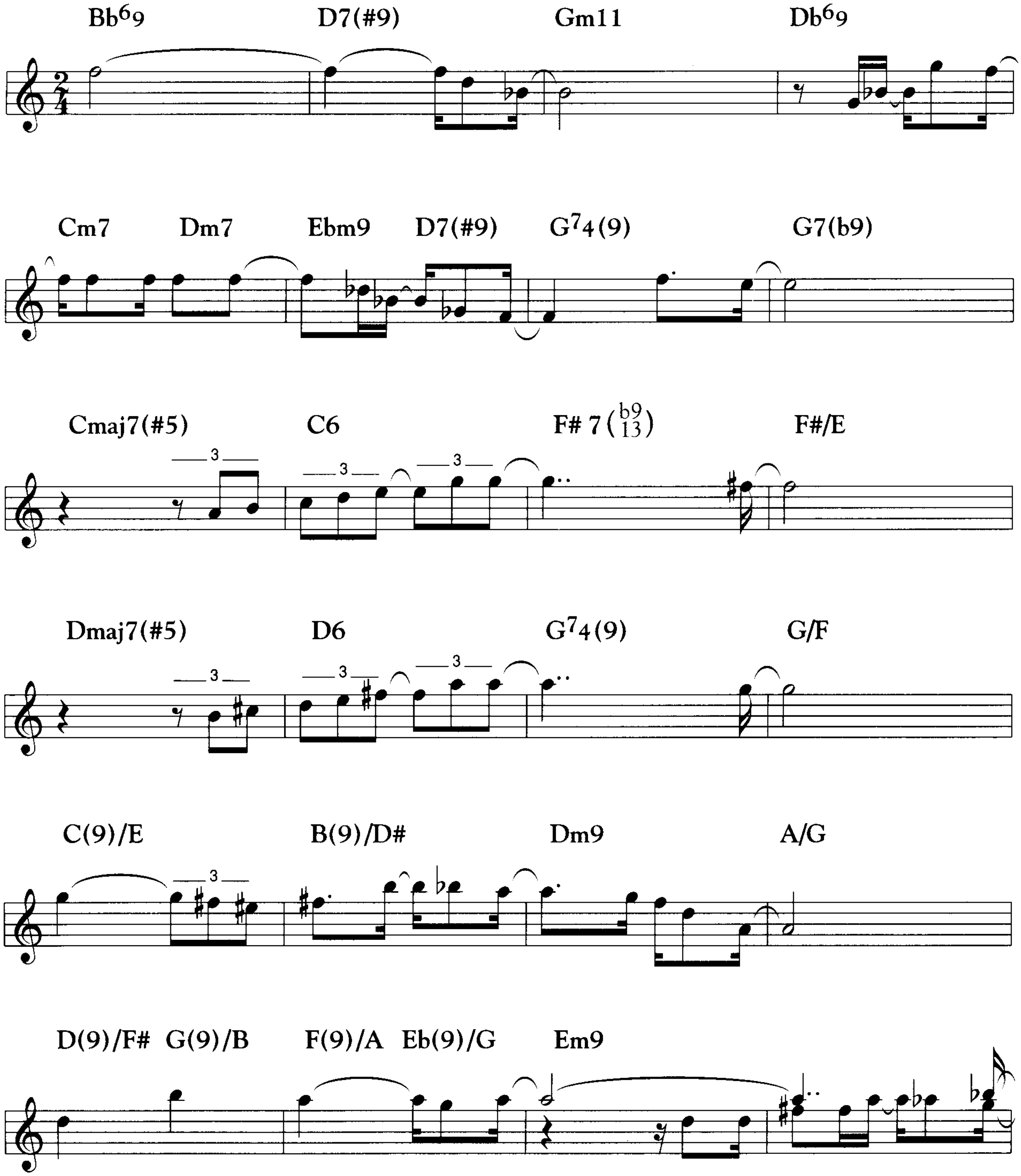
Roberto Menescal and Leila Pinheiro

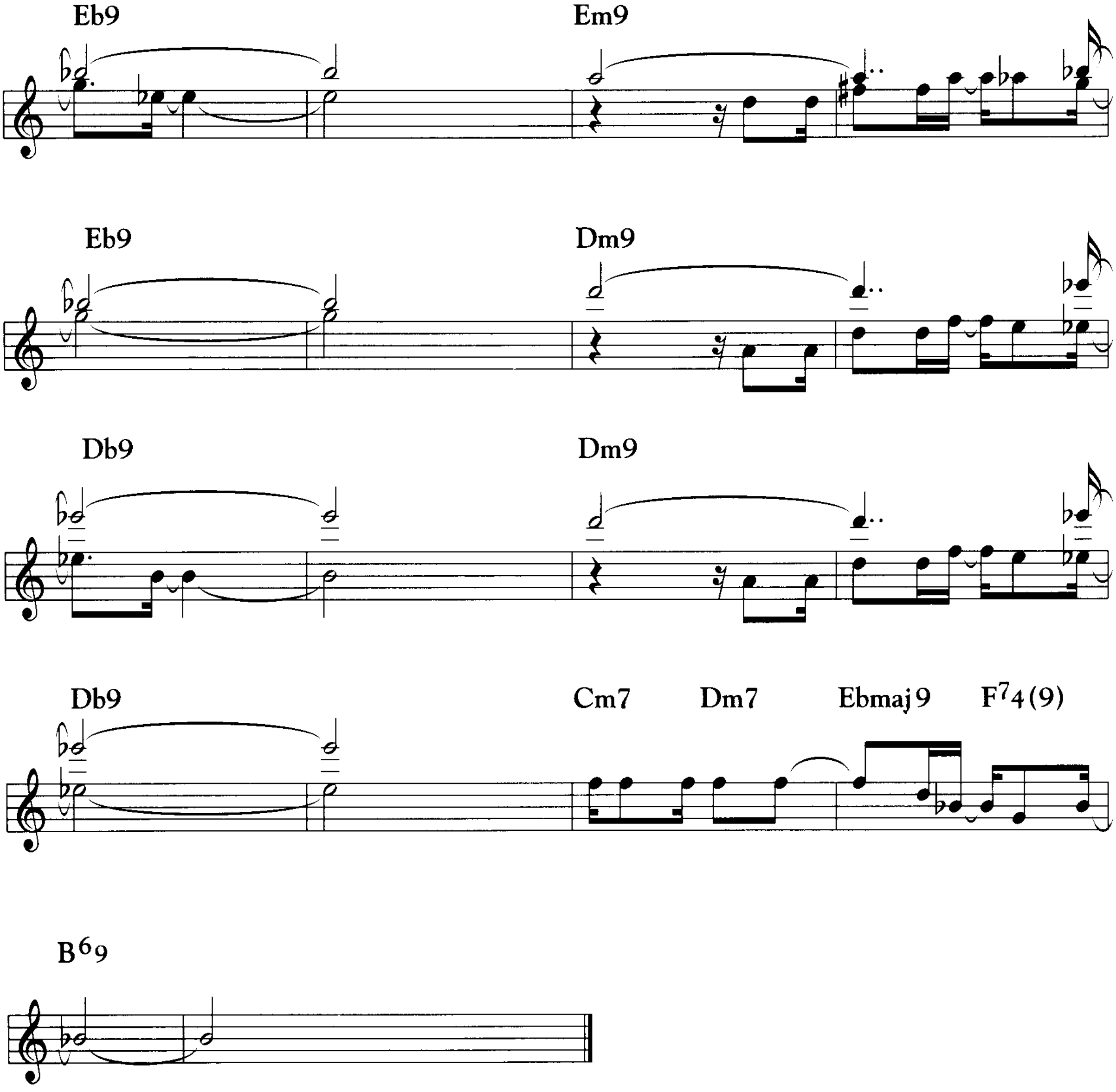
Photo © by Márcio RM

Antes Tarde

TRACK 43

by Nelson Faria


Bb69
D7(#9)
Gm11
Db69
Cm7
Dm7
Ebm9
D7(#9)
G74(9)
G7(b9)
Cmaj7(#5)
C6
F# 7(b9 13)
F#/E
Dmaj7(#5)
D6
G74(9)
G/F
C(9)/E
B(9)/D#
Dm9
A/G
D(9)/F#
G(9)/B
F(9)/A
Eb(9)/G
Em9
3


Eb9
Em9
Eb9
Dm9
Db9
Dm9
Db9
Cm7
Dm7
Ebmaj 9
F74(9)
B69

This song was recorded on my CD "Ioiô" – Perfil Musical, 1993.

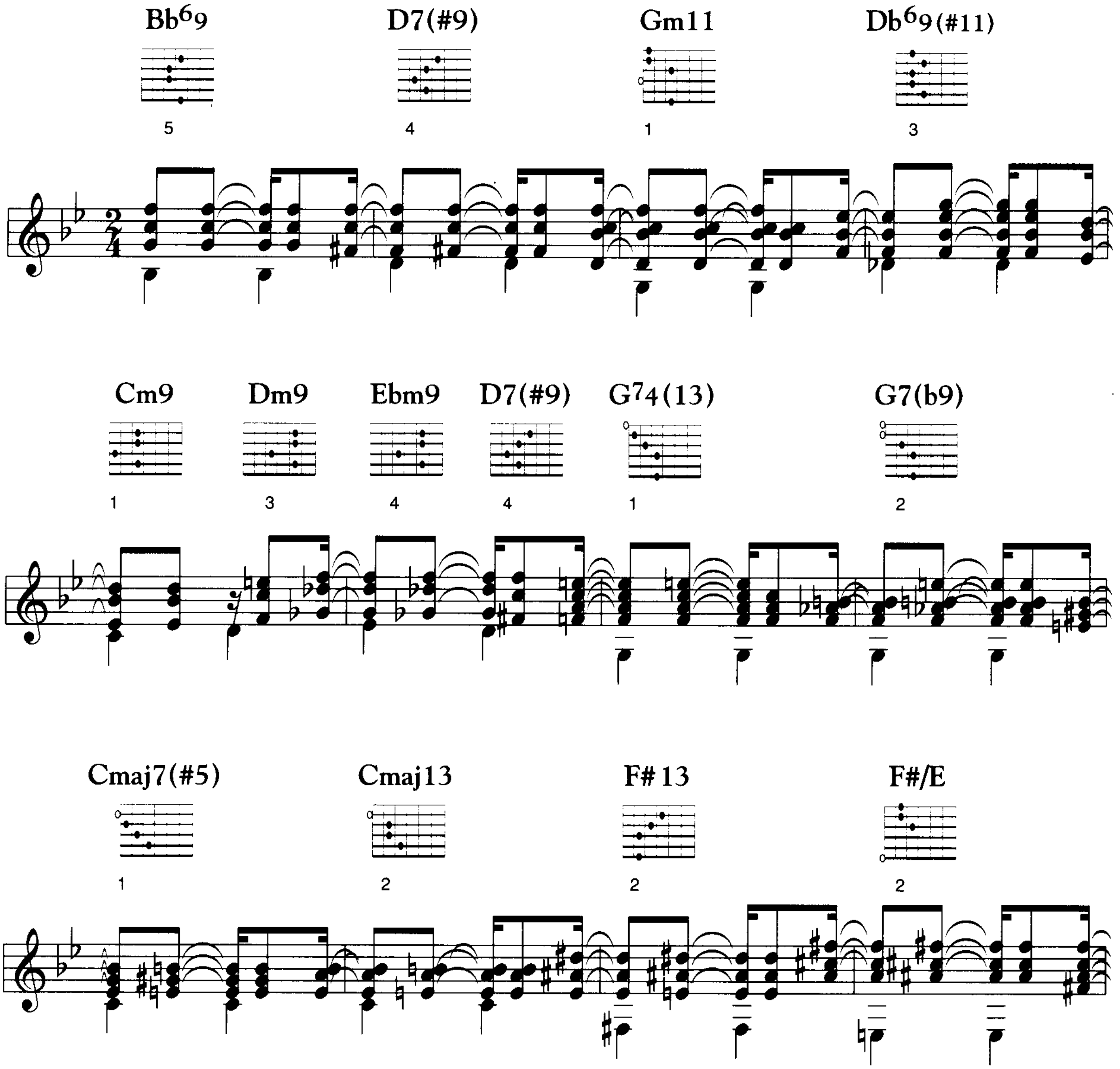
The musicians that performed on this track are:

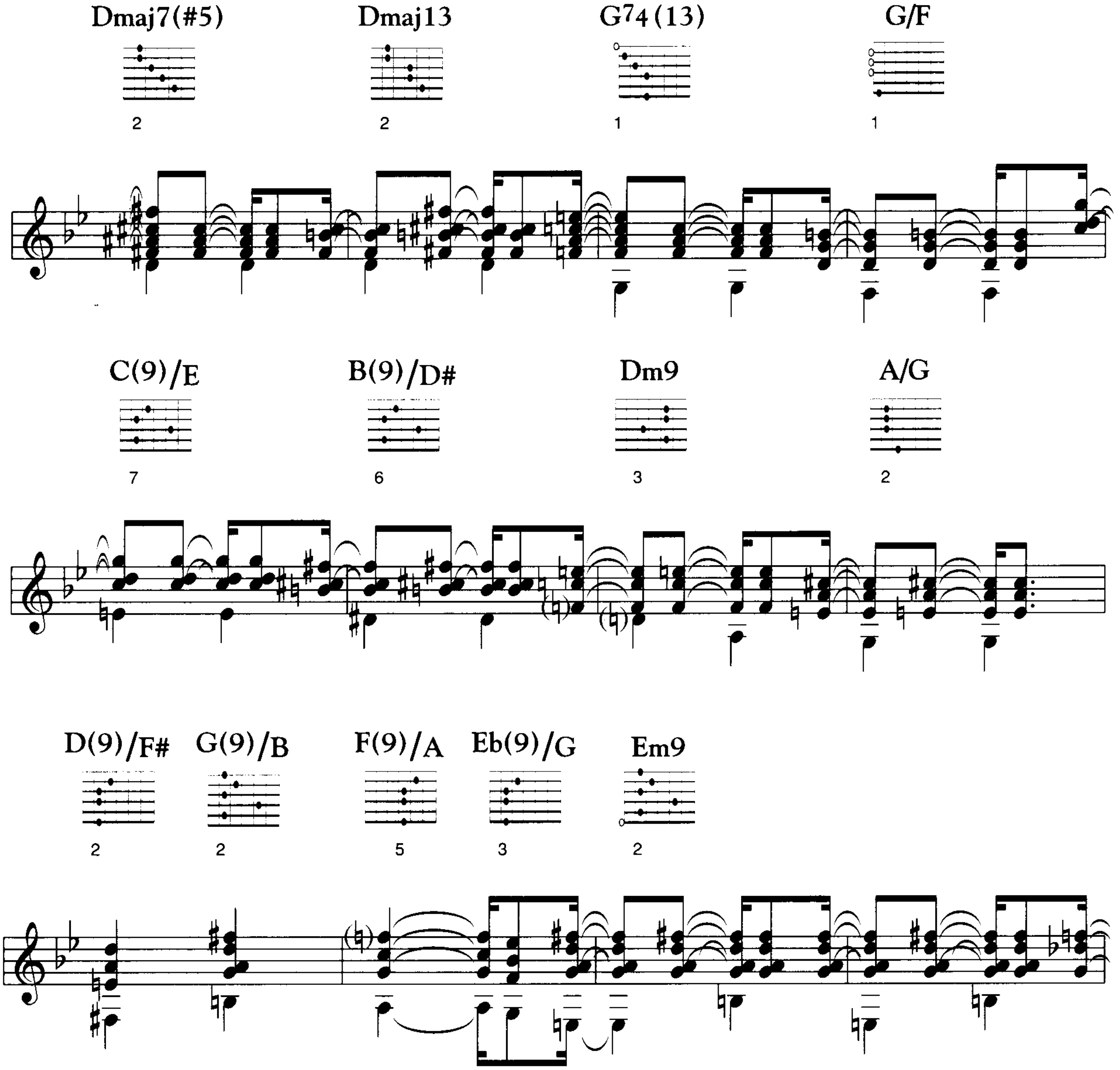
Nelson Faria - Guitars
Adriano Giffoni - Acoustic Bass
Rodolfo Cardoso - Drums
Lena Horta - G Flute
Hamleto Stamato - Keyboards

Accompaniment example of the Bossa Nova style.

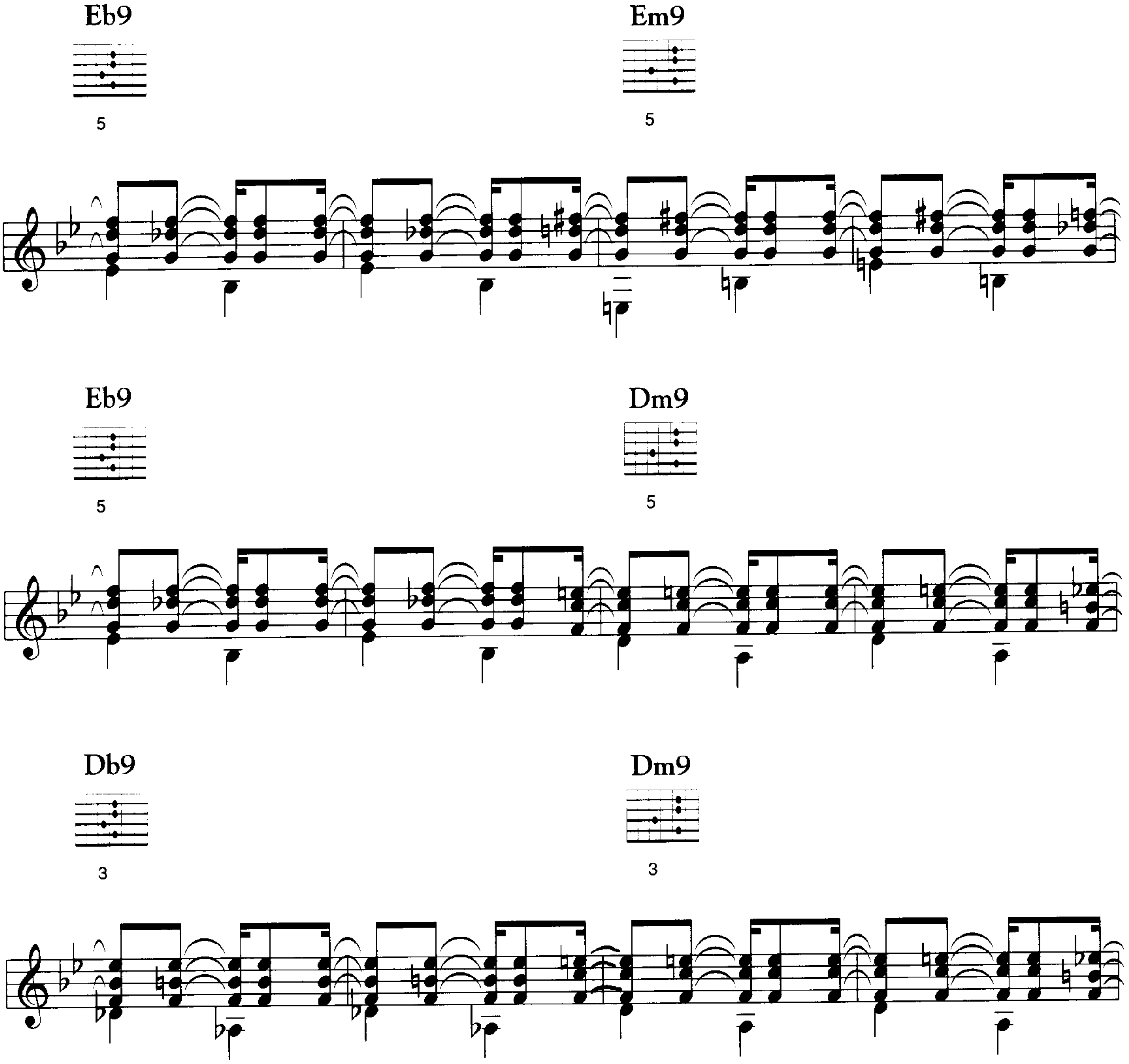
The following example is a accompaniment suggestion for the song "Antes Tarde."

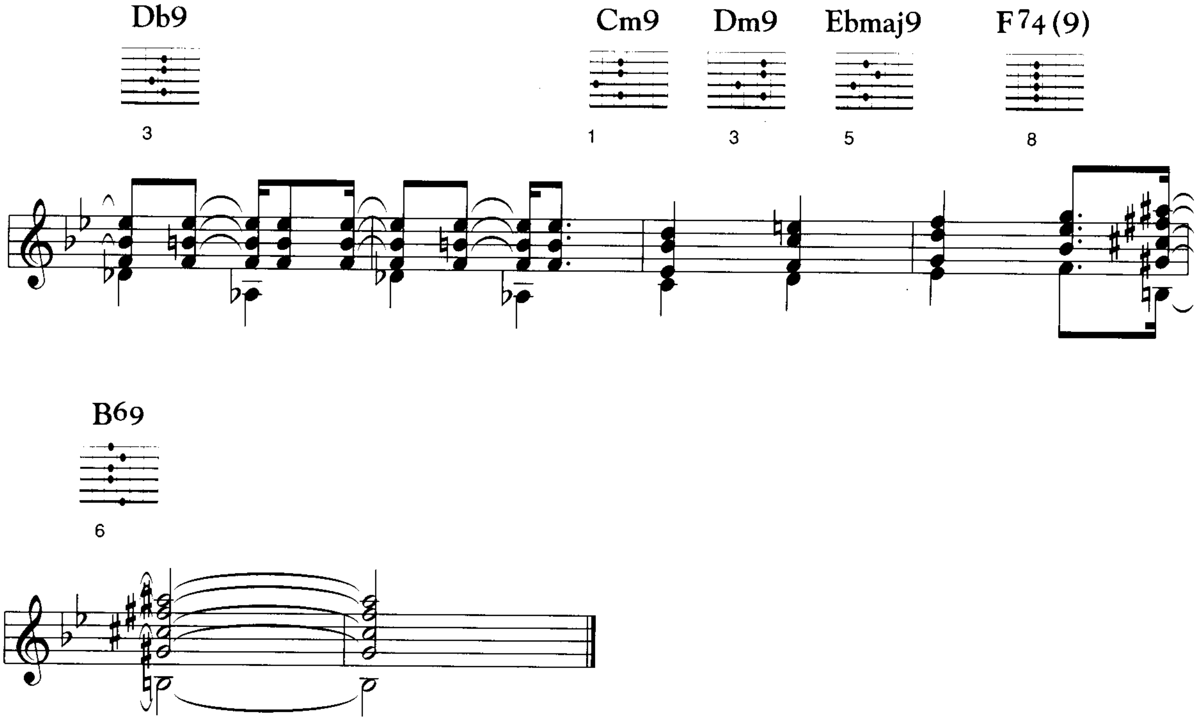
Track 44


Bb69
5
D7(#9)
4
Gm11
1
Db69(#11)
3
Cm9
1
Dm9
3
Ebm9
4
D7(#9)
4
G74(13)
1
G7(b9)
2
Cmaj7(#5)
1
Cmaj13
2
F#13
2
F#/E
2


Dmaj7(#5)
2
Dmaj13
2
G74(13)
1
G/F
1
C(9)/E
7
B(9)/D#
6
Dm9
3
A/G
2
D(9)/F#
2
G(9)/B
2
F(9)/A
5
Eb(9)/G
3
Em9
2

continued on next page

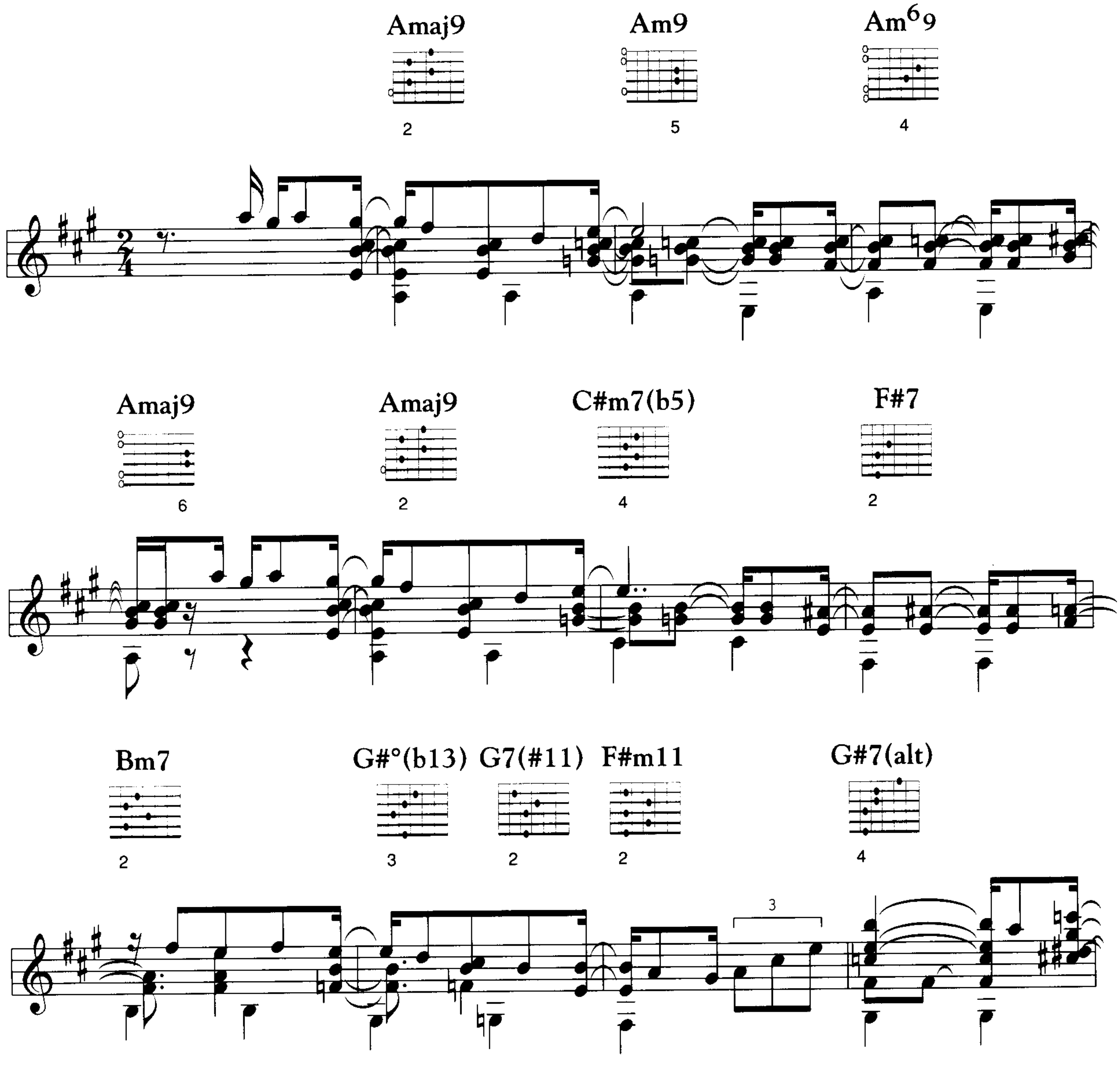

Eb9
5
Em9
5
Eb9
5
Dm9
5
Db9
3
Dm9
3


Db9
3
Cm9
1
Dm9
3
Ebmaj9
5
F74(9)
8
B69
6

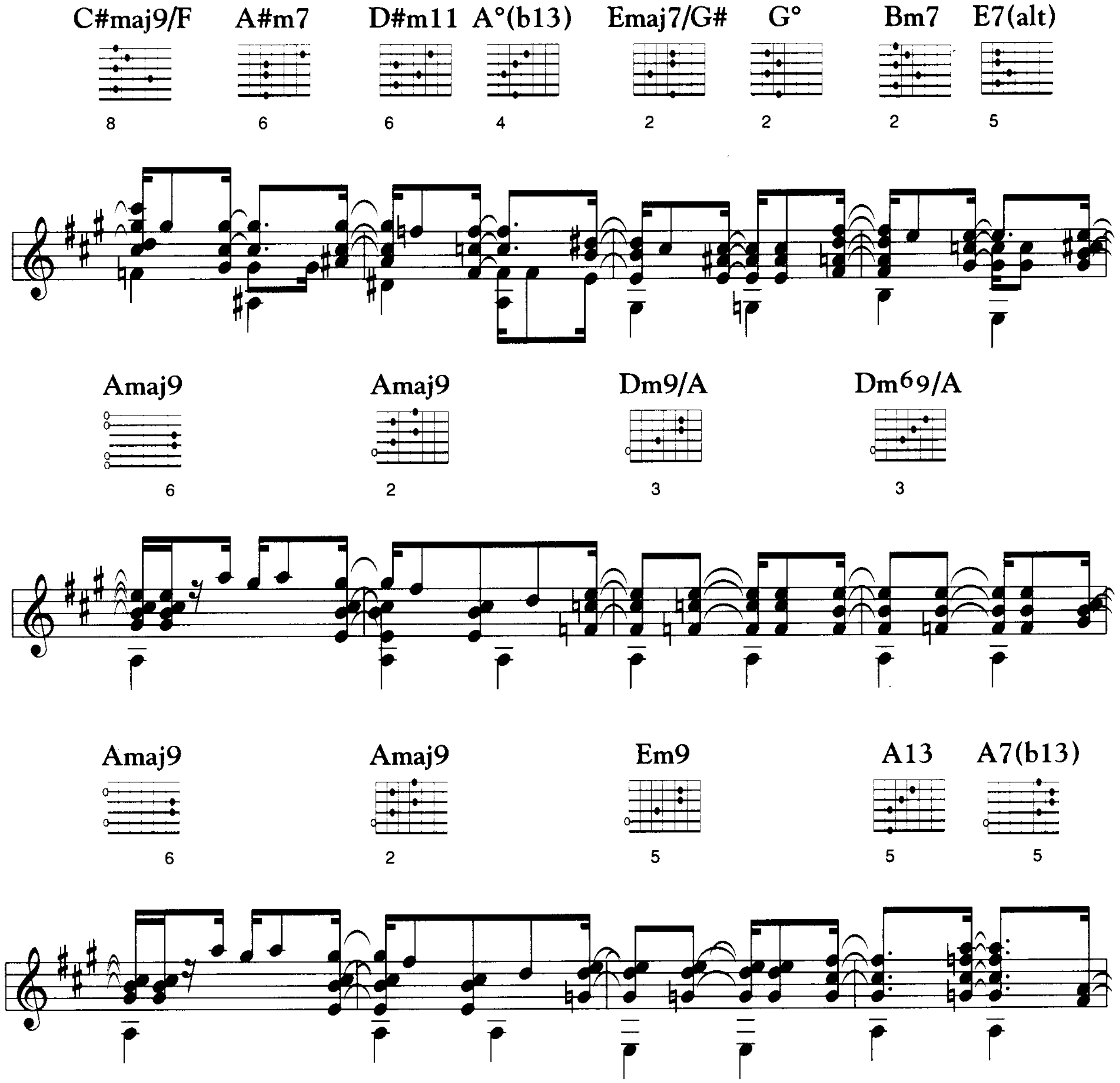
Triste

by Antonio Carlos Jobim
Chord melody arrangement by Nelson Faria

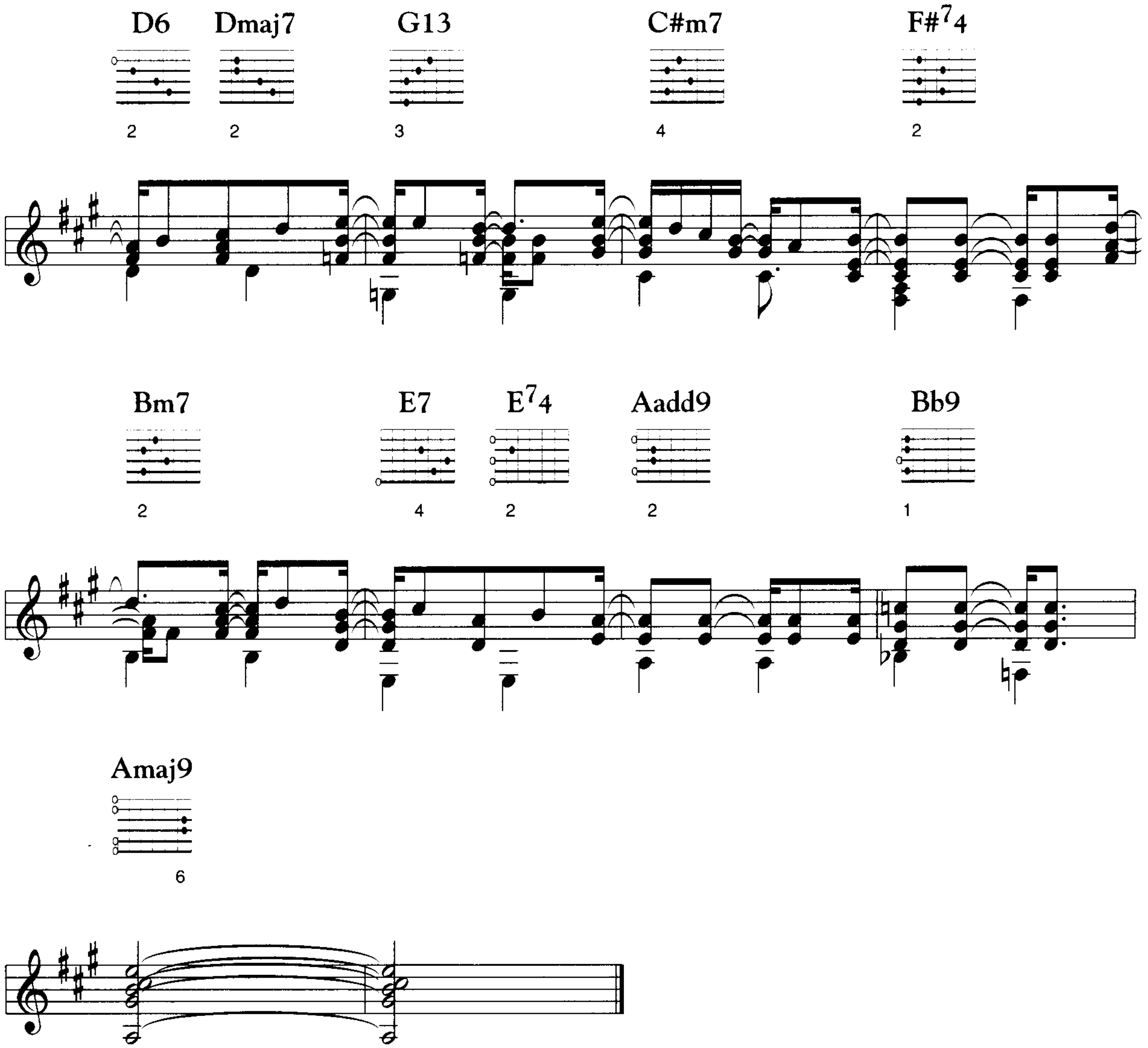
TRACK 45


Amaj9
2
Am9
5
Am69
4
Amaj9
6
Amaj9
2
C#m7(b5)
4
F#7
2
Bm7
2
G#°(b13)
3
G7(#11)
2
F#m11
2
G#7(alt)
4
3

© 1967, 1968 by Antonio Carlos Jobim, Corcovado Music Corp. (BMI)
All Rights Reserved. Used by Permission.

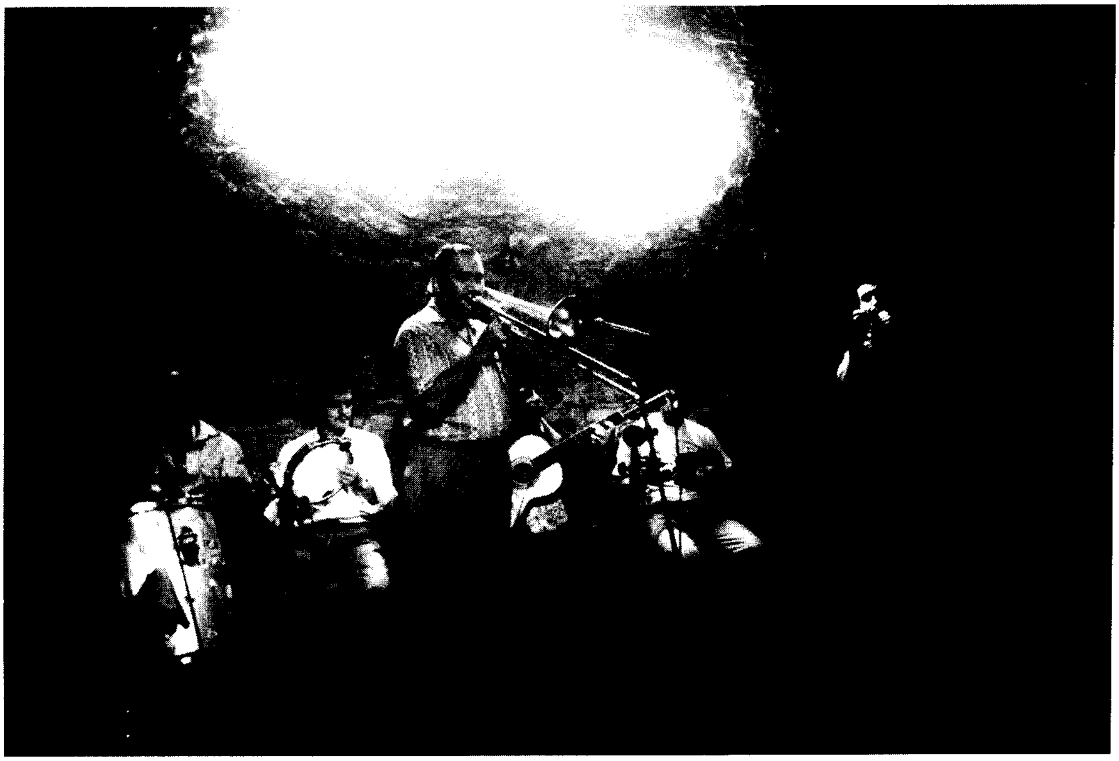

C#maj9/F
8
A#m7
6
D#m11
6
A°(b13)
4
Emaj7/G#
2
G°
2
Bm7
2
E7(alt)
5
Amaj9
6
Amaj9
2
Dm9/A
3
Dm69/A
3
Amaj9
6
Amaj9
2
Em9
5
A13
5
A7(b13)
5

continued on next page


D6
2
Dmaj7
2
G13
3
C#m7
4
F#74
2
Bm7
2
E7
4
E74
2
Aadd9
2
Bb9
1
Amaj9
6

Paulinho da Viola *Photo © by Márcio RM*

Pixinguinha *Photo © by Rubéns*



Zé da Valha and his Choro Group *Photo © by Márcio RM*

Choro

- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE
- CHORD MELODY EXAMPLE

General Outline:

Basically from Rio de Janeiro, the choro emerged by the end of the last century (1870) as a Brazilian way to play European music (waltz and polkas).

The term "*choro*" was generically used to describe a small group (flute, cavaquinho and seven stringed guitar), often with one group member as a soloist (improvisor). Actually it is also played with other instrumentation (clarinet, trombone and a few percussion instruments – particularly "*pandeiro*" and "*surdo*").

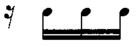
Musical characteristics:

Choro and samba as musical styles are closed connected. They have the same kind of syncopation in their melodies and rhythmic patterns, although the tempo and instrumentation are distinguishing features. The originality of the choro of the 1930's and 1940's for example, lies in the typical virtuoso instrumental improvisations, always at very fast tempos.

Most choro melodies are based on 16th notes with frequent use of melody embellishments. It's usually written in 2/4, but you will also find it in 3/4 (choro waltz).

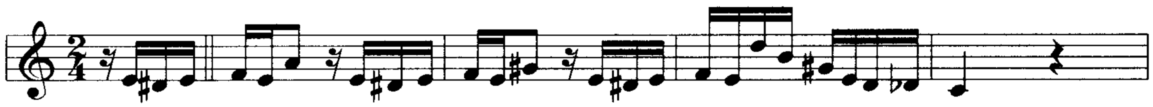
In the harmony the use of triads, seventh and diminished chords are common, usually in an inverted position. The bass line is also very important.

The choro form is frequently divided in 3 parts – A, B and C – with a modulation to the V or IV chord key center in the part C.

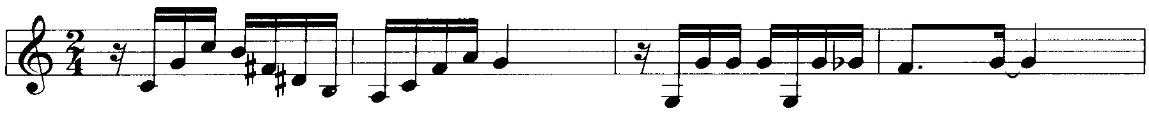
This figure –  – is particularly characteristic in the beginning of the phrases.

Musical examples:

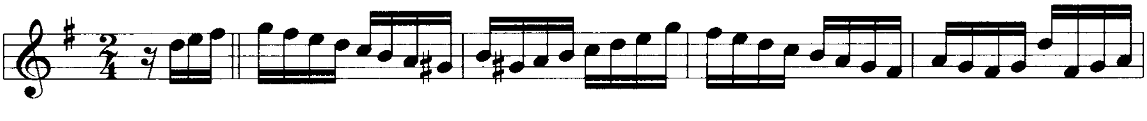
"*Tico-Tico no Fubá*" (Zequinha de Abreu)



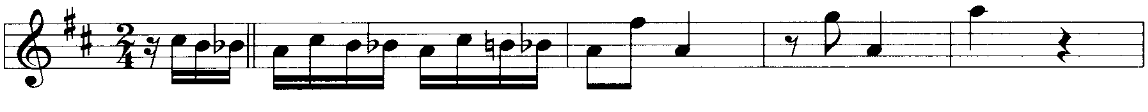
"*Meu caro amigo*" (Francis Hime / Chico Buarque)



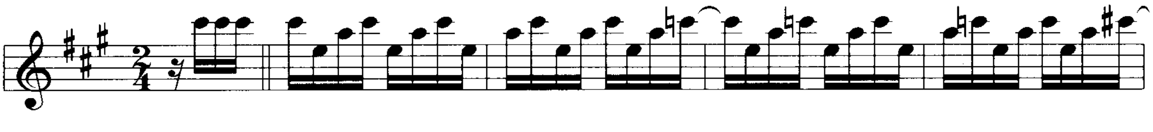
"*Chorinho prá ele*" (Hermeto Paschoal)



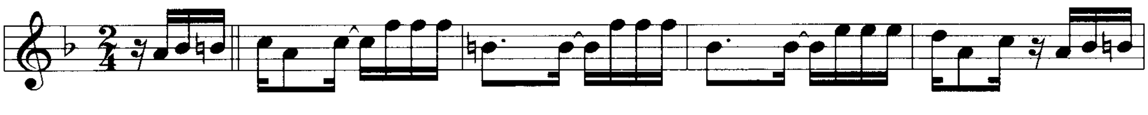
"*A flor amorosa*" (Joaquim Antonio Callado)



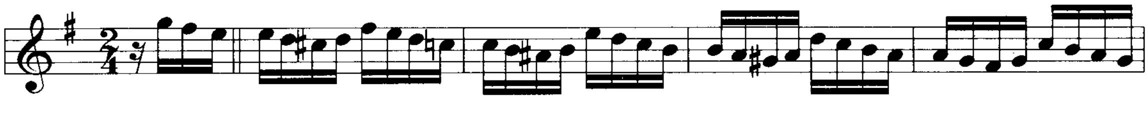
"*Brasileirinho*" (Waldir Azevêdo)



"*Chorei*" (Pixinguinha)



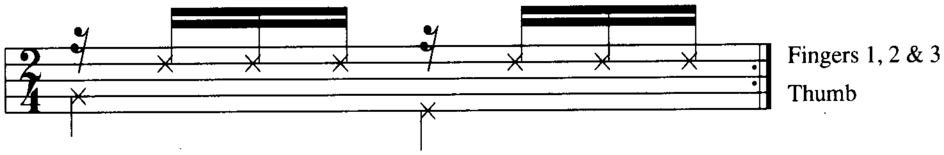
"*Apanhei-te cavaquinho*" (Ernesto Nazareth)



Basic Pattern and Variations for Rhythm Guitar

1. Basic Pattern:

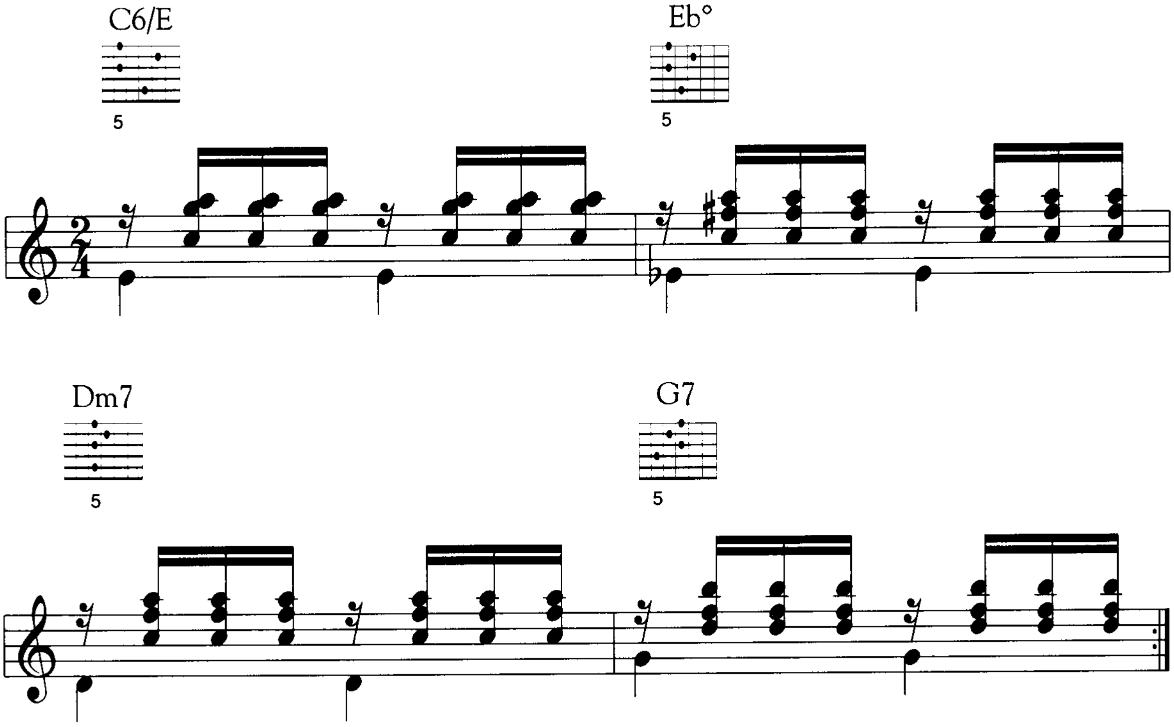
Like other Brazilian styles, the patterns that we use on the guitar for the choro are simulations of the rhythm section. This basic pattern is a typical *"pandeiro"* pattern applied to the guitar.



You can practice these patterns and variations muting the strings with your left hand. It's also a good idea to practice away from the guitar, clapping hands in the high voices and tapping the low voices with your foot.

Musical example:
This examples shows the use of inversions and diminished chords:

TRACK 46

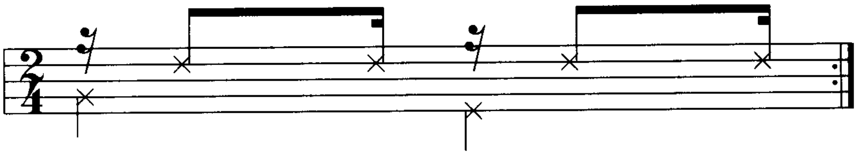


2. Variations:

Following each variation in this section, you'll find one or more musical examples showing the pattern applied to standard progressions of the Brazilian repertoire.

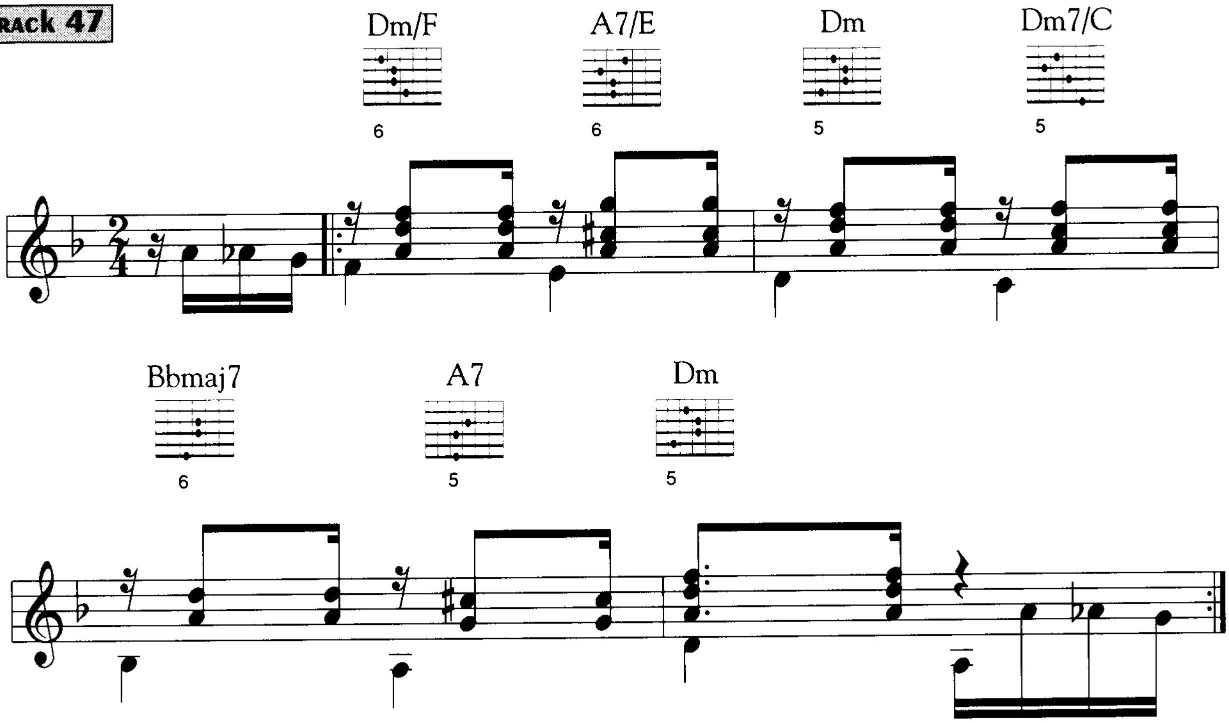
Each variation can be played through the entire song or you can switch between the variations to create a new pattern. It's also common to use a different pattern or add bass line movements at the end of a section or a "cadenza."

VARIATION #1

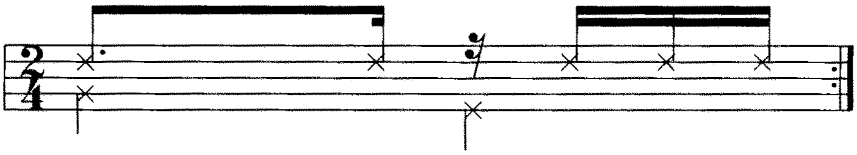


Musical example:
This example shows the use of inversions and a "walking" bass line.

TRACK 47



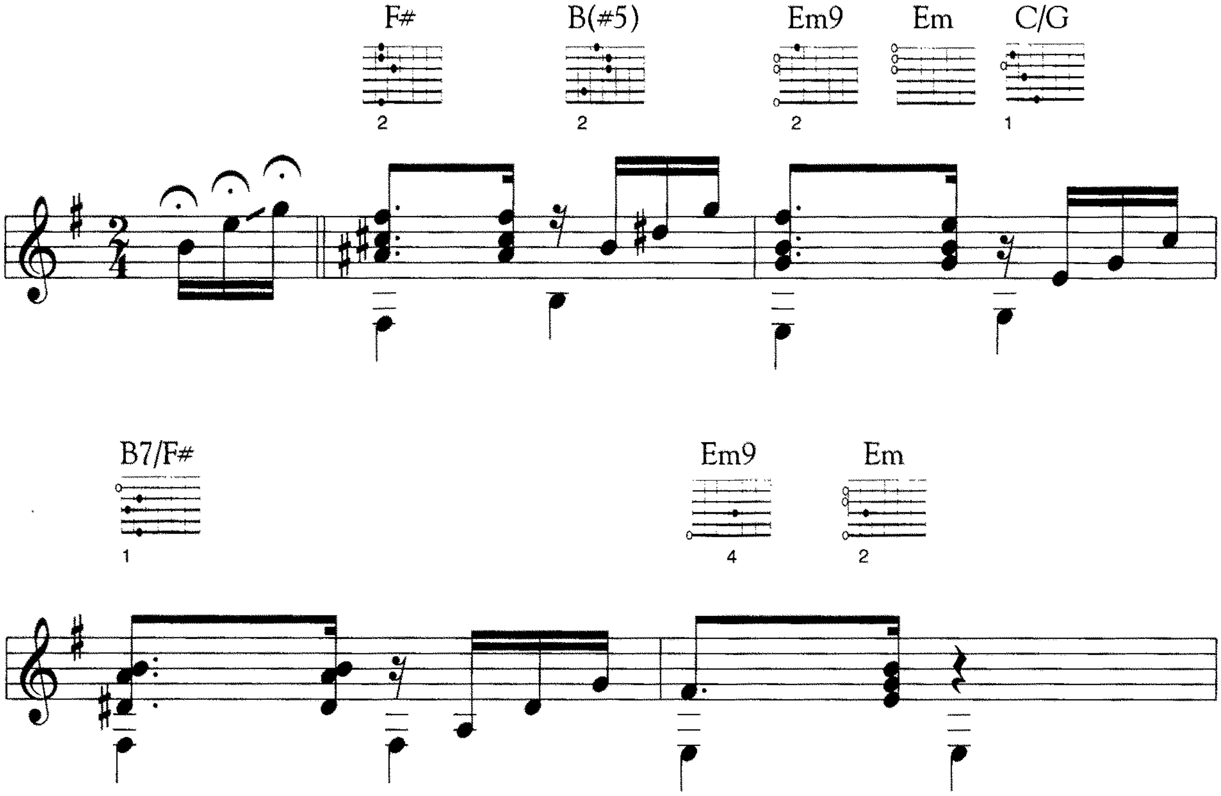
VARIATION #2



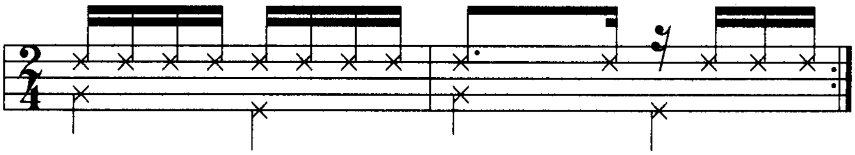
Musical example:

This example is the first 4 bars of the tune “Choros no. 1” (Heitor Villa Lobos).

TRACK 48


F#
2
B(#5)
2
Em9
2
Em
C/G
1
B7/F#
1
Em9
4
Em
2

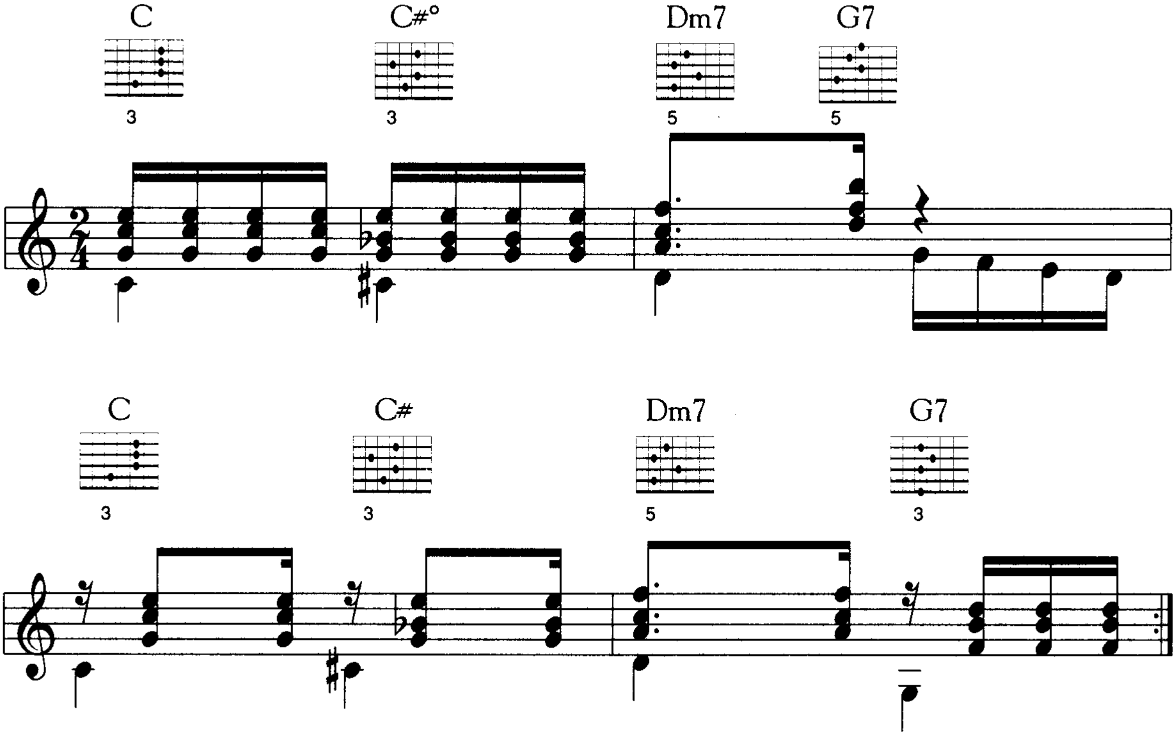
VARIATION #3



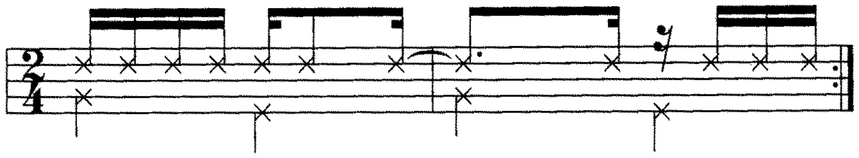
Musical example:

This example shows a typical "choro" type of chord progression, using triads, seventh and diminished chords.

TRACK 49


C
3
C#°
3
Dm7
5
G7
5
C
3
C#
3
Dm7
5
G7
3

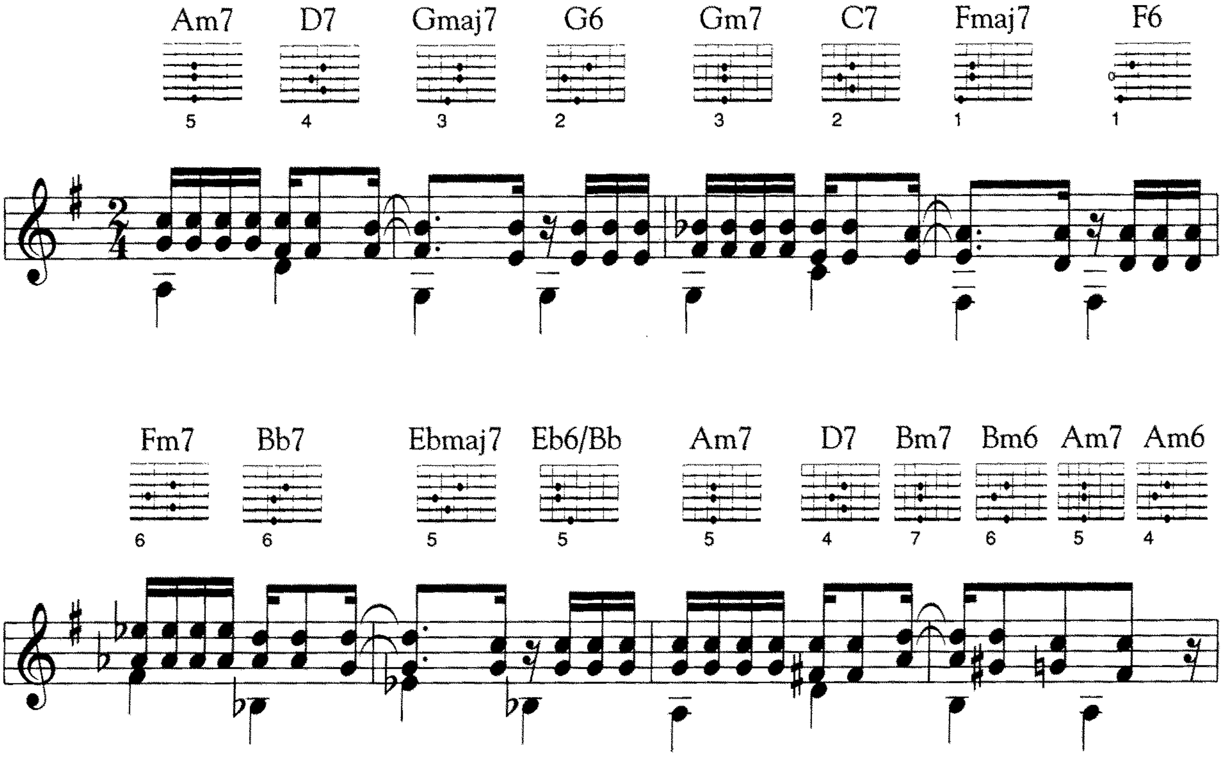
VARIATION #4



Musical example:

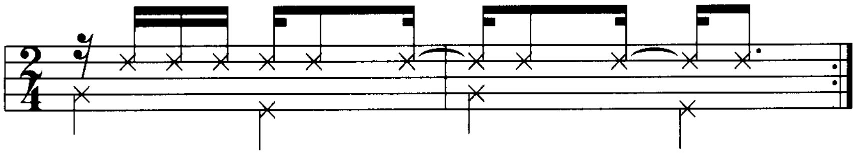
This example shows the pattern applied to II – V7 – I progressions.

Track 50


Am7
5
D7
4
Gmaj7
3
G6
2
Gm7
3
C7
2
Fmaj7
1
F6
1
Fm7
6
Bb7
6
Ebmaj7
5
Eb6/Bb
5
Am7
5
D7
4
Bm7
7
Bm6
6
Am7
5
Am6
4

VARIATION #5

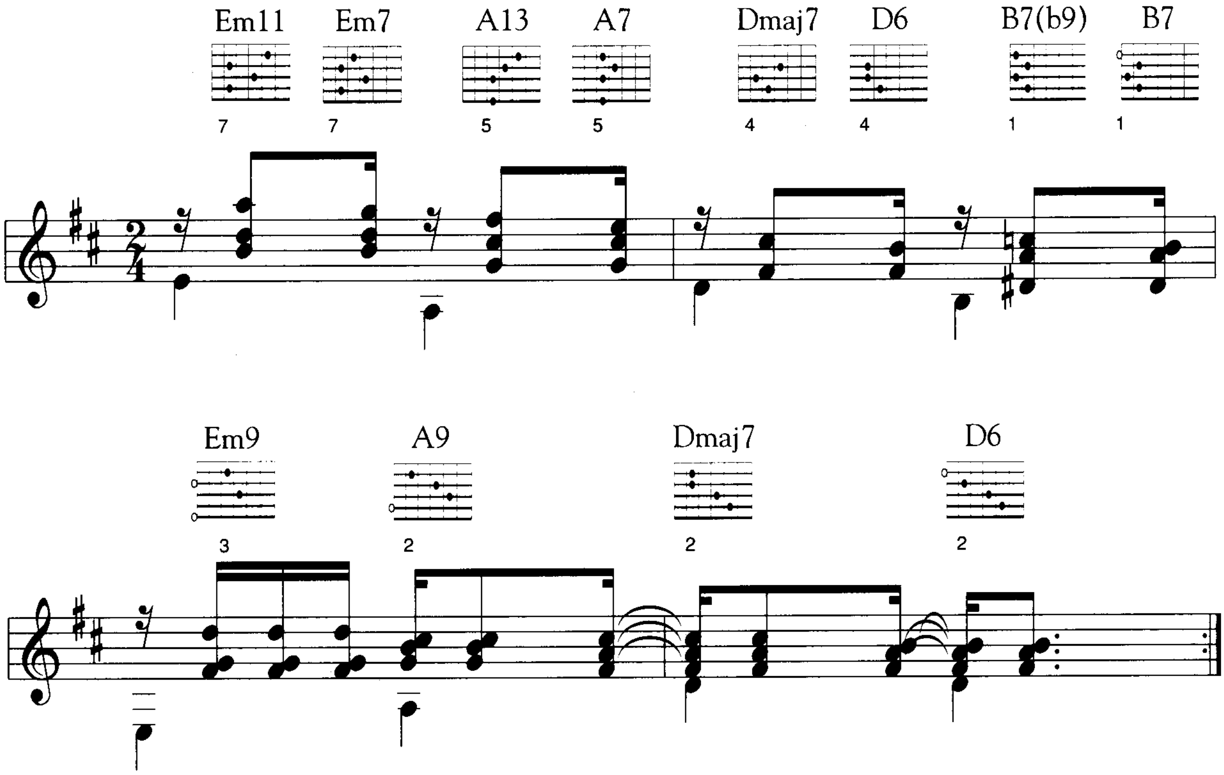
You can use this pattern through the entire song or at the end of a section.



Musical example:

This example is based on "variation #1" and uses "variation #5" in the last two measures.

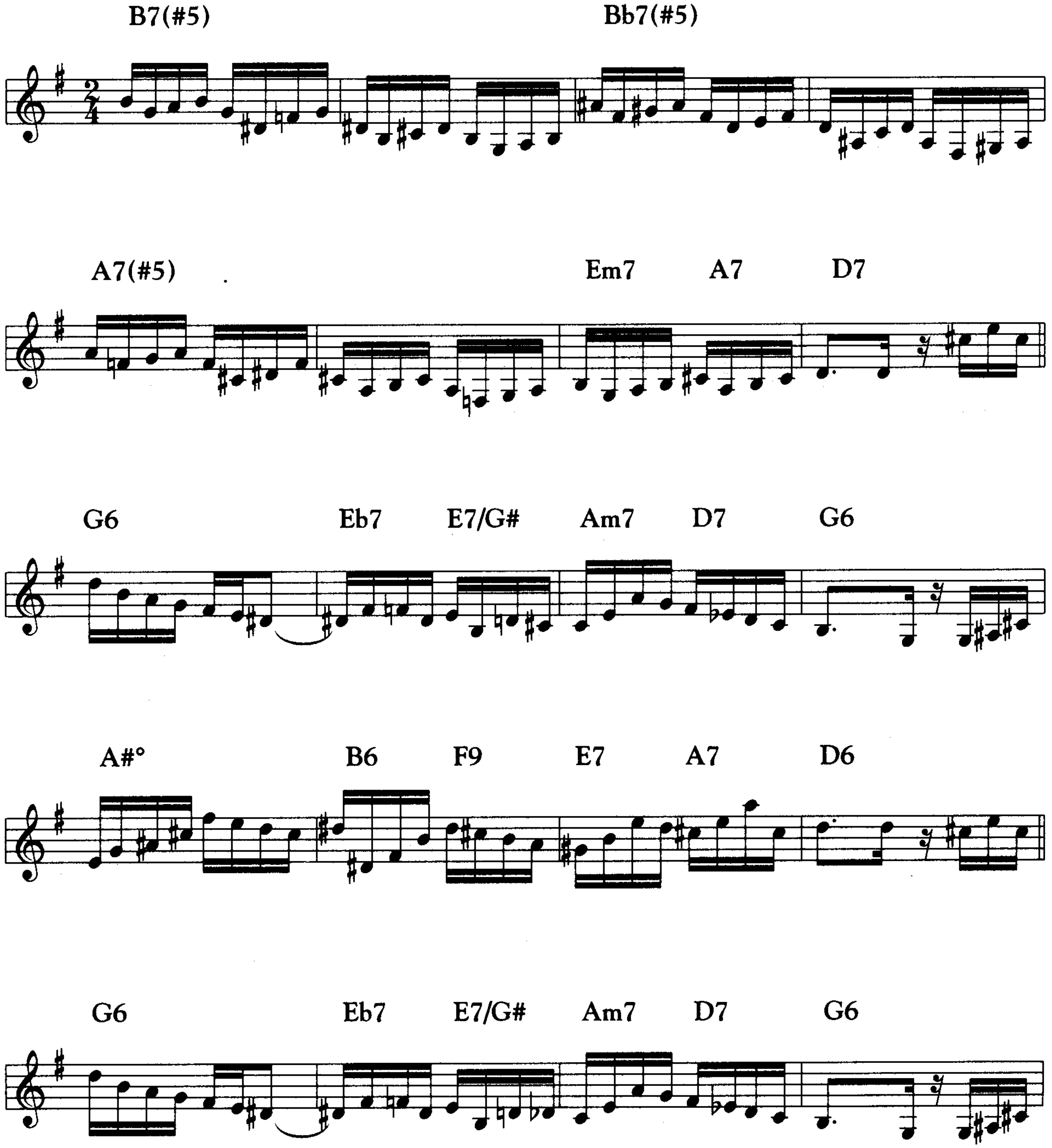
TRACK 51

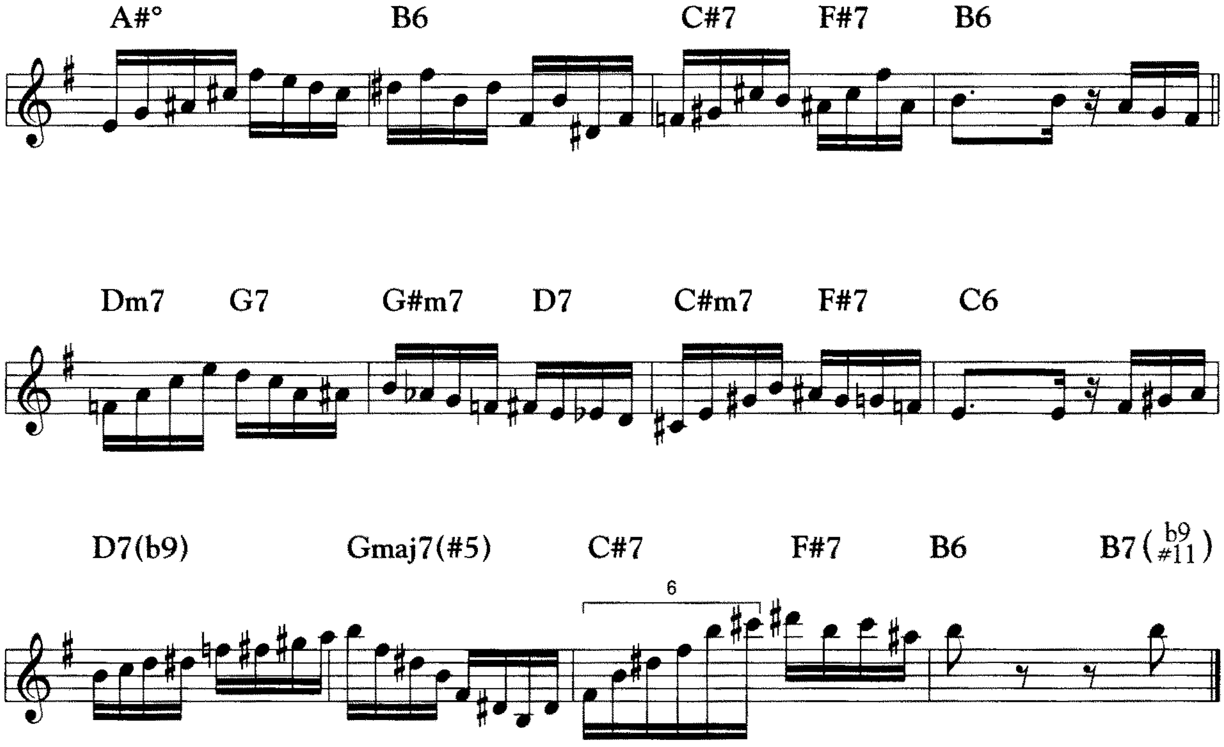

Em11
Em7
A13
A7
Dmaj7
D6
B7(b9)
B7
7
7
5
5
4
4
1
1
Em9
A9
Dmaj7
D6
3
2
2
2

Influenciado

Music by Nelson Faria
Lyrics by Zélia Christina

Track 52


B7(#5)
Bb7(#5)
A7(#5)
Em7
A7
D7
G6
Eb7
E7/G#
Am7
D7
G6
A#°
B6
F9
E7
A7
D6
G6
Eb7
E7/G#
Am7
D7
G6


A#°
B6
C#7
F#7
B6
Dm7
G7
G#m7
D7
C#m7
F#7
C6
D7(b9)
Gmaj7(#5)
C#7
F#7
B6
B7(b9 #11)
6

This song was recorded on my CD "Ioiô" - Perfil Musical, 1993.

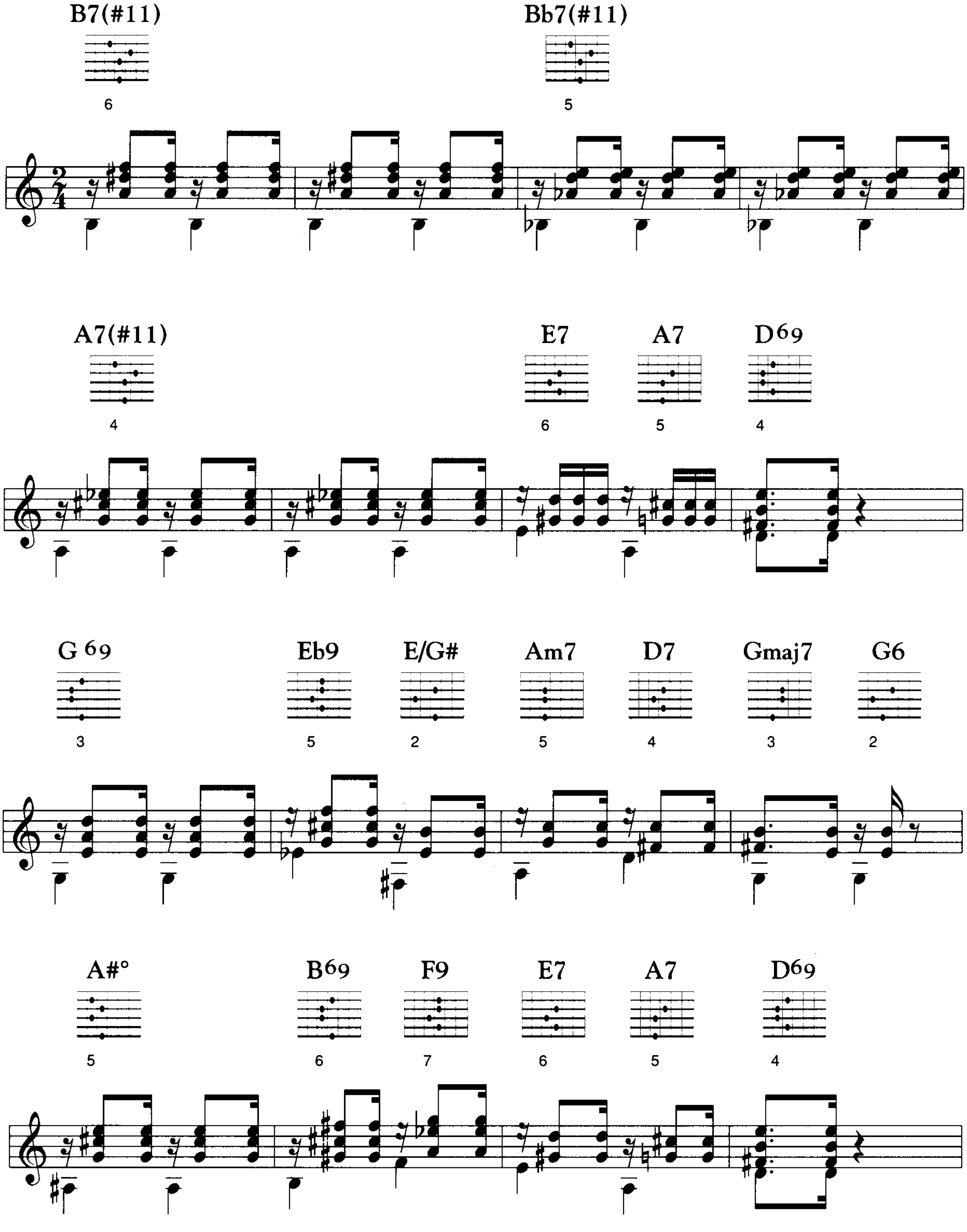
The musicians that performed on this track are:

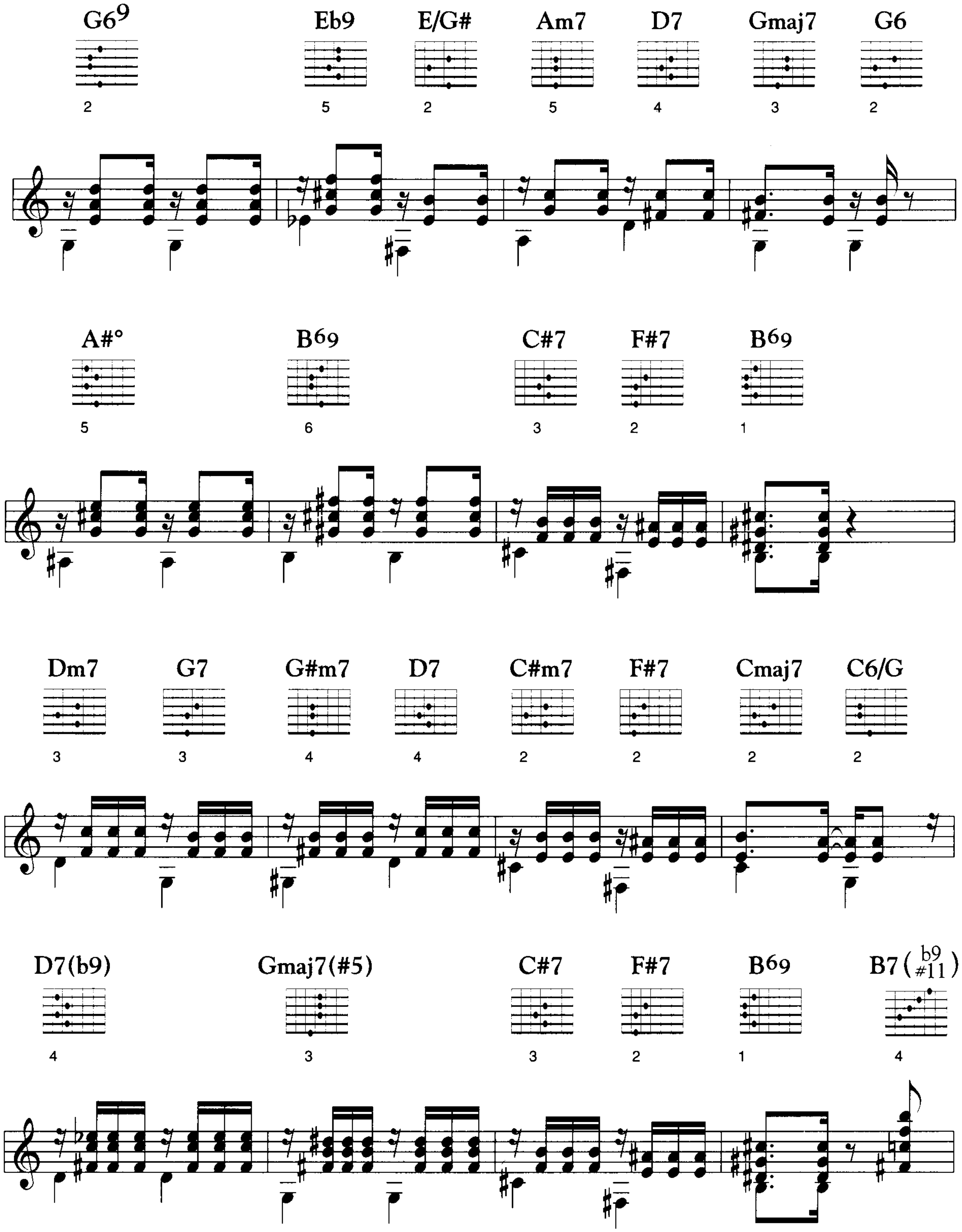
Nelson Faria - Guitar
Adriano Giffoni - Acoustic Bass
Rodolfo Cardoso - Drums
Marco Lobo - Percussion
Zélia Christina - Vocal
José Namen - Keyboards
Estácio de Sá Flute Quartet - Lena Horta, P.C. Castilho,
Luciana Pergorer, Gisele Rodrigues

Accompaniment example of the Choro style:

TRACK 53

The following example is an accompaniment suggestion for the song "Influenciado."


B7(#11)
6
Bb7(#11)
5
A7(#11)
4
E7
6
A7
5
D69
4
G 69
3
Eb9
5
E/G#
2
Am7
5
D7
4
Gmaj7
3
G6
2
A#°
5
B69
6
F9
7
E7
6
A7
5
D69
4

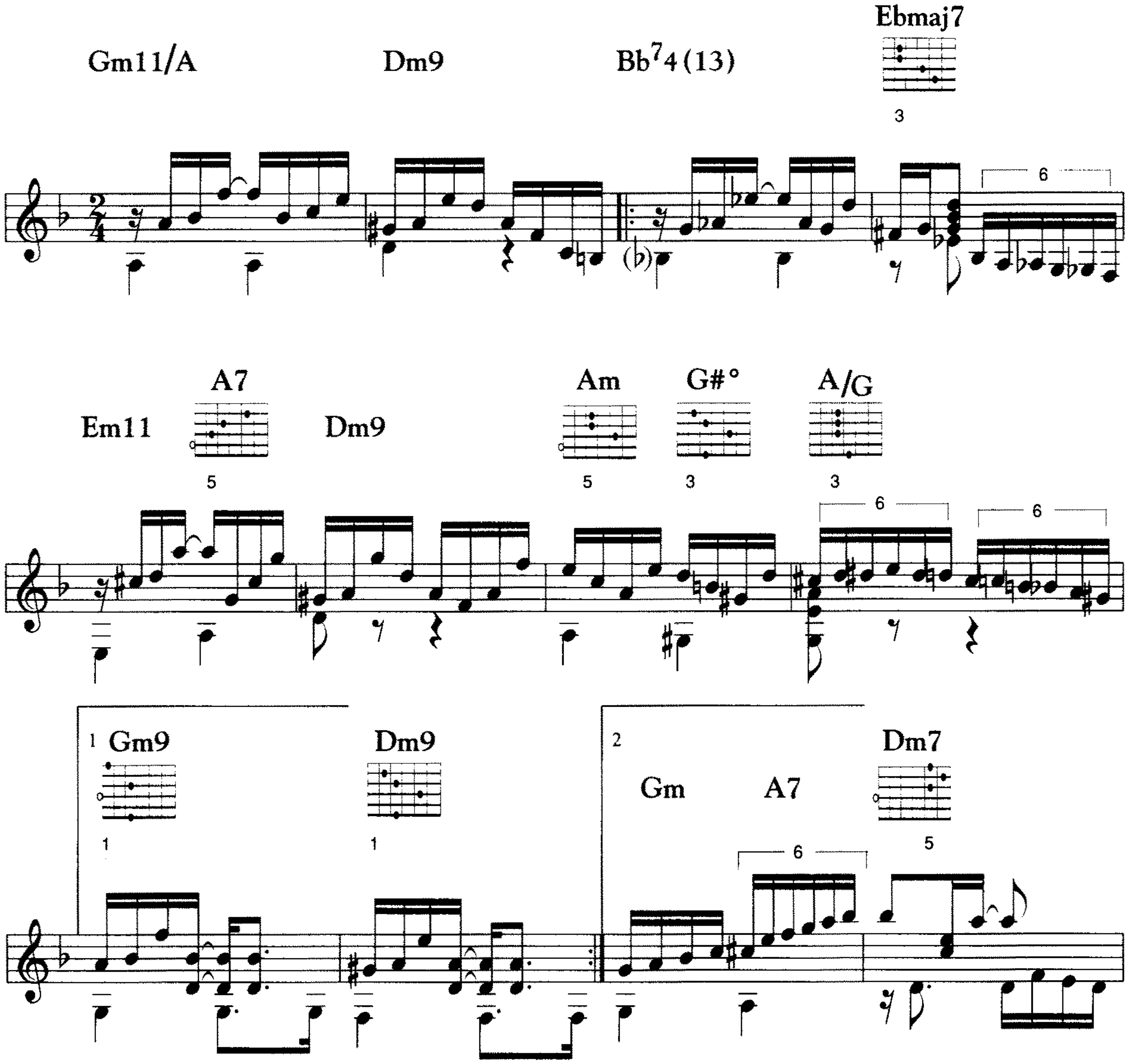

G6^9
2
Eb9
5
E/G#
2
Am7
5
D7
4
Gmaj7
3
G6
2
A#°
5
B^{69}
6
C#7
3
F#7
2
B^{69}
1
Dm7
3
G7
3
G#m7
4
D7
4
C#m7
2
F#7
2
Cmaj7
2
C6/G
2
D7(b9)
4
Gmaj7(#5)
3
C#7
3
F#7
2
B^{69}
1
B7($^{b9}_{\#11}$)
4

Marceneiro Paulo

Track 54

Music by Helio Delmiro

This example is a solo guitar composed by Helio Delmiro. The original recording is on his album "Emotiva" – EMI-ODEON, 1980. The chord changes above the melodic counterpoints are harmonic suggestions.


Gm11/A
Dm9
Bb74(13)
Ebmaj7
3
6
Em11
A7
5
Dm9
Am
5
G#°
3
A/G
3
6
6
1 Gm9
1
Dm9
1
2
Gm
A7
6
Dm7
5

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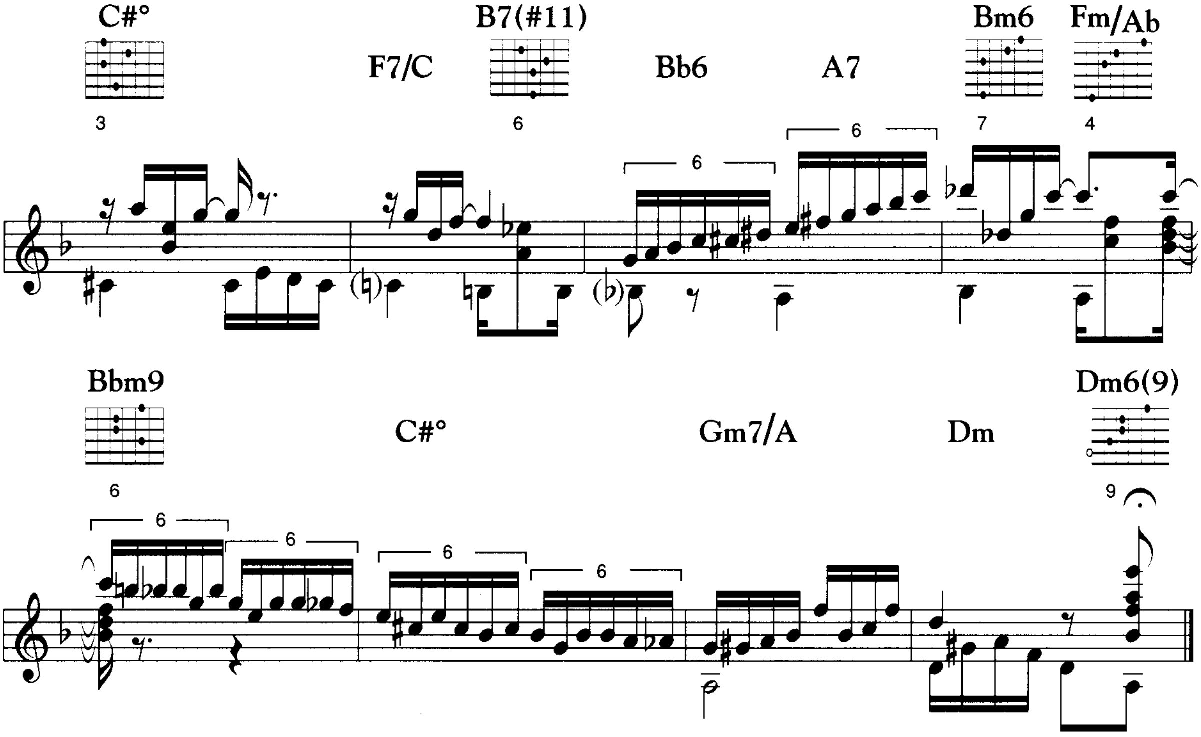

C#°
3
F7/C
B7(#11)
6
Bb6
A7
Bm6
7
Fm/Ab
4
6
6
Bbm9
6
C#°
Gm7/A
Dm
Dm6(9)
9
6
6
6
6

Helio Delmiro *Photo © by Márcio RM*

João Bosco

Photo © by Márcio RM

Frevo

- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE

General Outline:

Music from the north east of Brazil, more specifically from Recife (Pernambuco), Frevo emerged at the end of the last century from the interaction between music and folkloric dances.

The first frevo groups were derived from military bands, using primarily martial band instruments (saxophones, piccolo flute, trombone, tuba, clarinet, snare drum and a handy cymbal).

Primarily dance oriented, the frevo is basically a march, with syncopated figures in the melody and in the rhythmic patterns, usually up tempo.

Subdivisions:

Marcha-rancho: Slow to medium tempo, usually in minor keys and sometimes using 3/4 time signature.

Frevo-ventania: A frevo played at a very fast tempo.

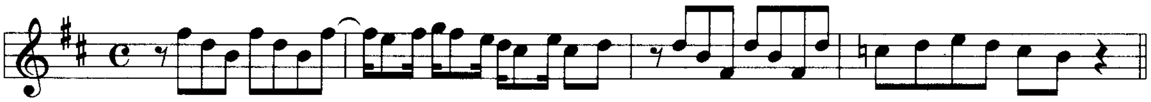
Musical characteristics:

Frevo is usually written in 2/4 although you can find the use of 3/4 or 4/4. The examples in this book are written in 4/4. The melodic accent comes on the up beat and the melodies are pretty much syncopated.

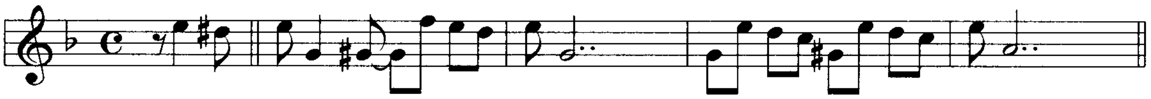
The guitar has been used in frevo more recently. Usually the melody is played on a piccolo flute with a large use of melodic embellishments and counterpoint. The bass part is much like a jazz "walking bass", playing even quarter notes, and the harmonies are quite simple, usually turnarounds.

Musical examples:

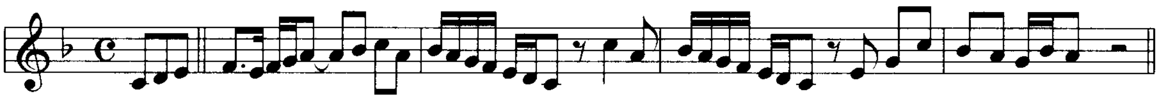
"*Ninho de vespa*" (Dori Caymmi)



"*Máscara Negra*" (Zé Keti)



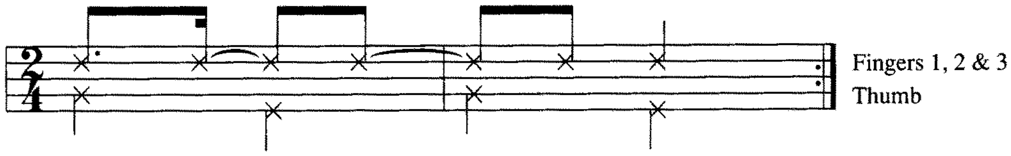
"*Karatê*" (Egberto Gismonti)



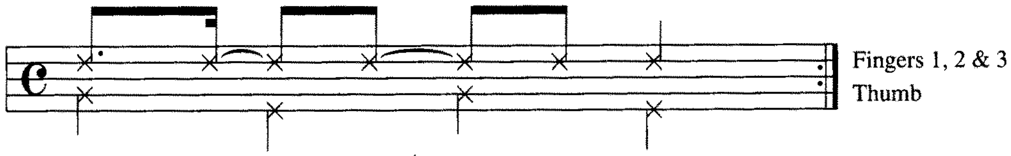
Basic Pattern and Variations for Rhythm Guitar

1. Basic Pattern:

Basically what we find in the right hand guitar patterns are simulations of a frevo ensemble rhythm section. Keep in your mind that the syncopations are played on the top voices of the chord, while the bass note comes on the beat.



You can also feel it in 4/4 time signature.

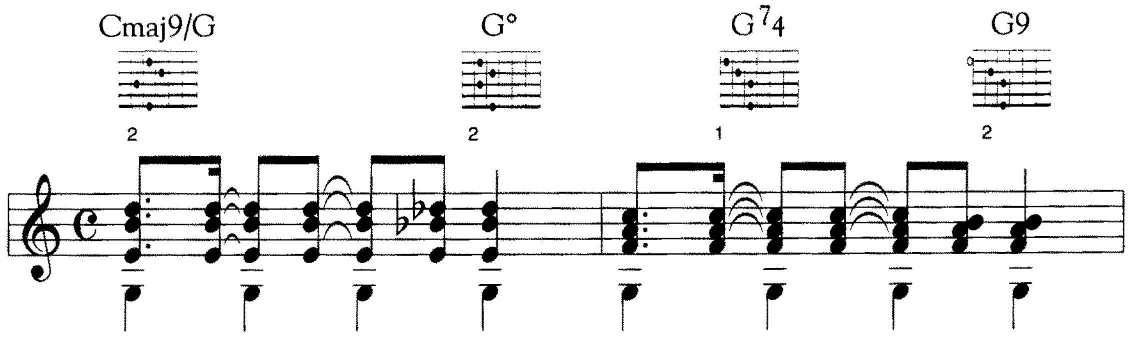


As in other Brazilian styles, the bass line keeps switching between the root and the fifth of the chord, and it's a better choice to play the fifth below the root. If the bass note is already placed on the 6th string, you may keep the same note for the whole measure.

Musical example:

This example applies the basic pattern on a typical frevo turnaround.

TRACK 55



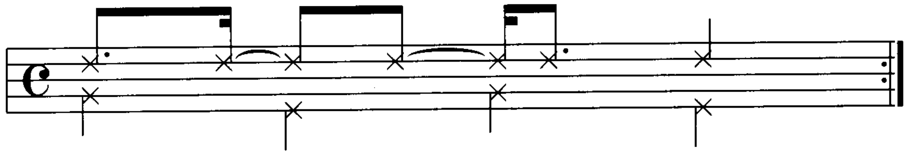
2. Variations:

In this section, following each variation you'll find one or more musical examples showing the pattern applied to standard progressions in the Brazilian repertoire.

Each variation can be played through the entire song or you can switch between the variations to create a new pattern. It's also common to use a different pattern at the end of a section or a "cadenza".

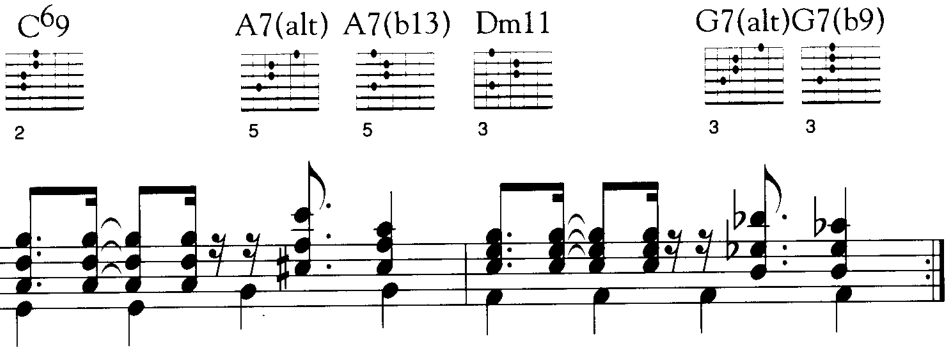
VARIATION #1

In this variation you'll find a new syncopation in the 3rd beat.

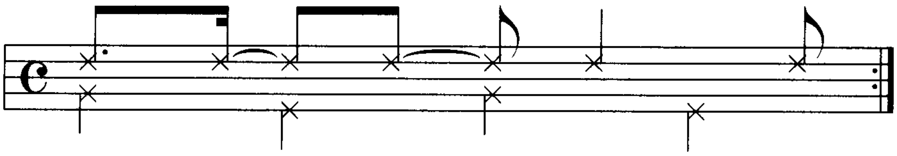


Musical example:

TRACK 56

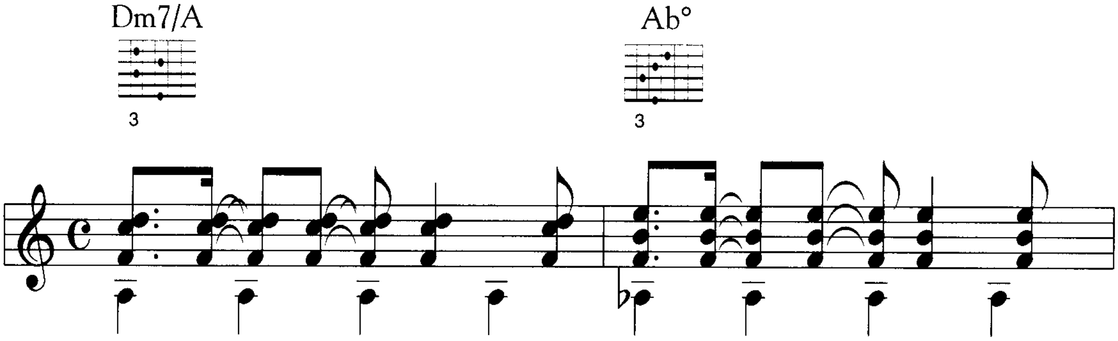


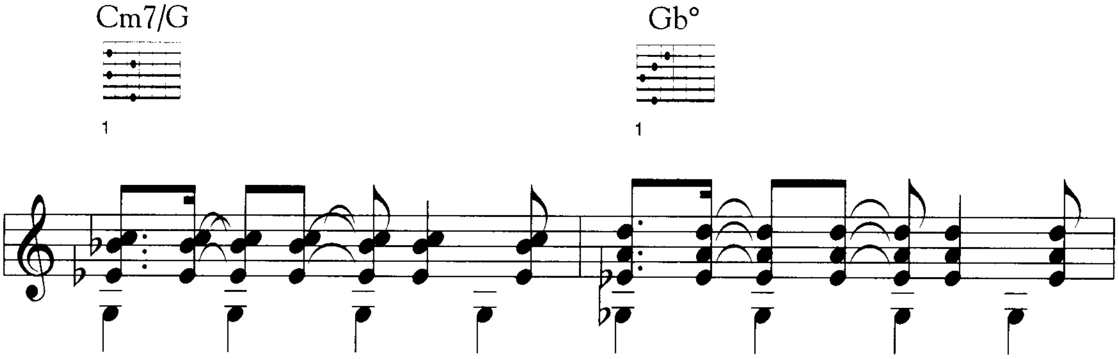
VARIATION #2



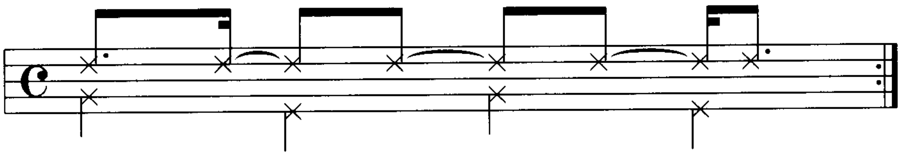
Musical example:

TRACK 57



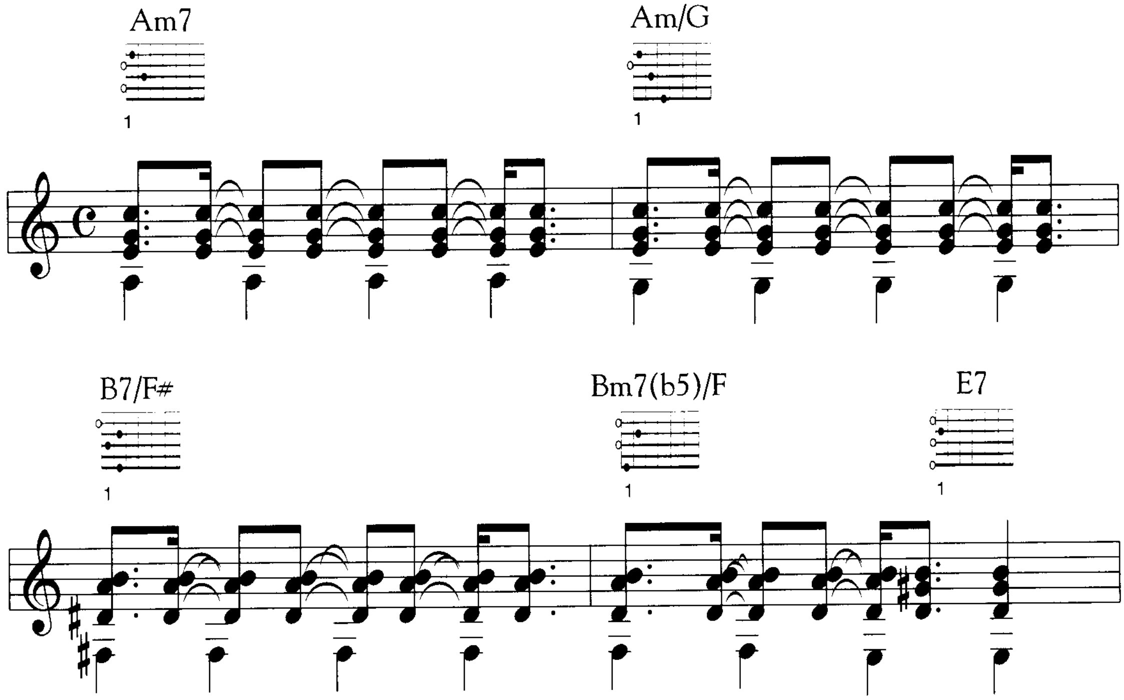


VARIATION #3



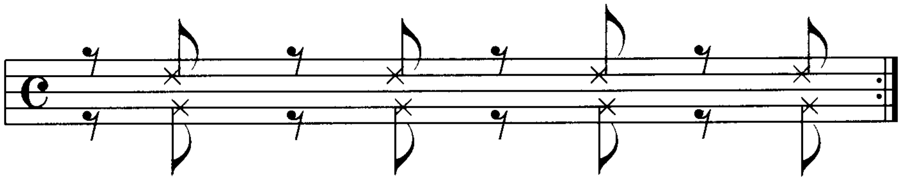
Musical example:

TRACK 58


Am7
1
Am/G
1
B7/F#
1
Bm7(b5)/F
1
E7
1

VARIATION #4

This is a good example of a variation playing only the up beats of the measure.

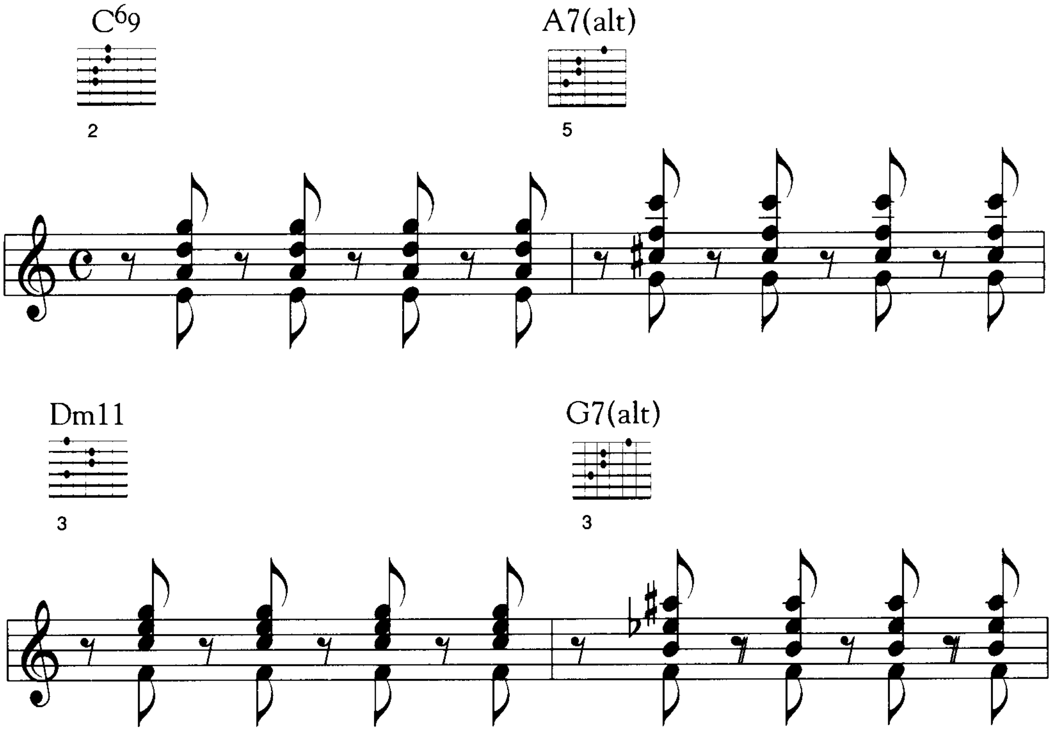


Musical examples:

Example 1

You can play this example using straight 8th notes, muting the down beats with your left hand.

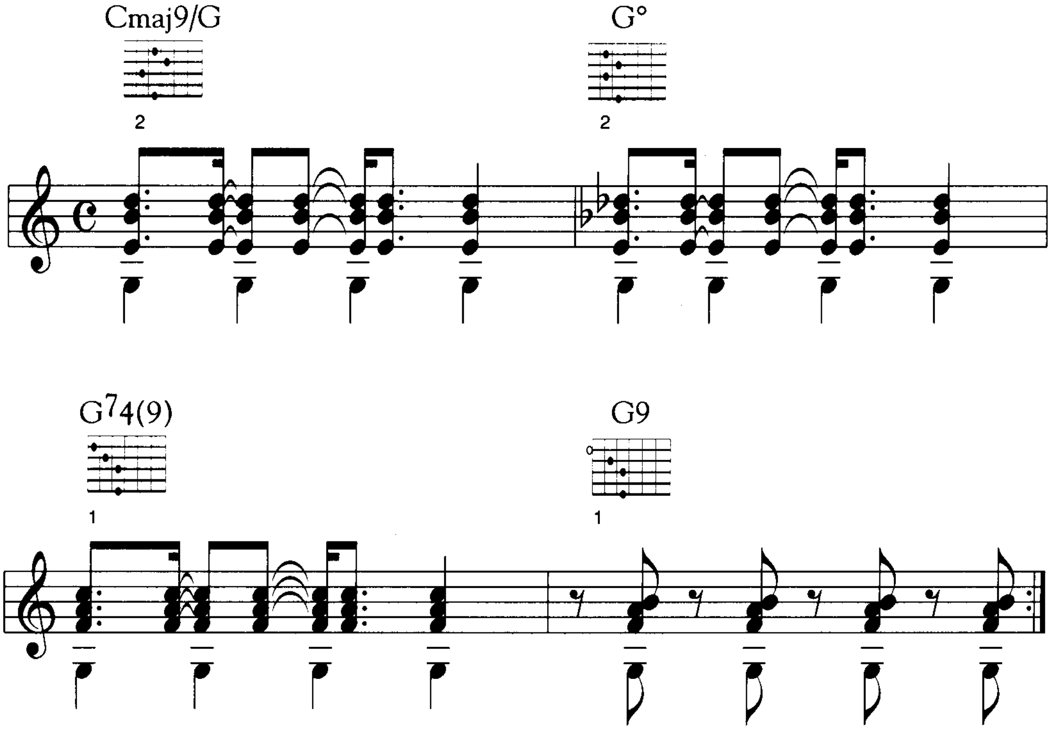
TRACK 59


C69
2
A7(alt)
5
Dm11
3
G7(alt)
3

Example 2

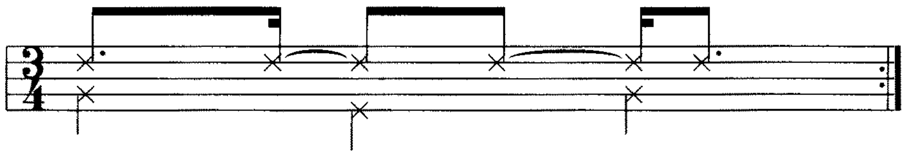
In this example I use the pattern "variation #4" only in the last bar.

Track 60


Cmaj9/G
2
G°
2
G74(9)
1
G9
1

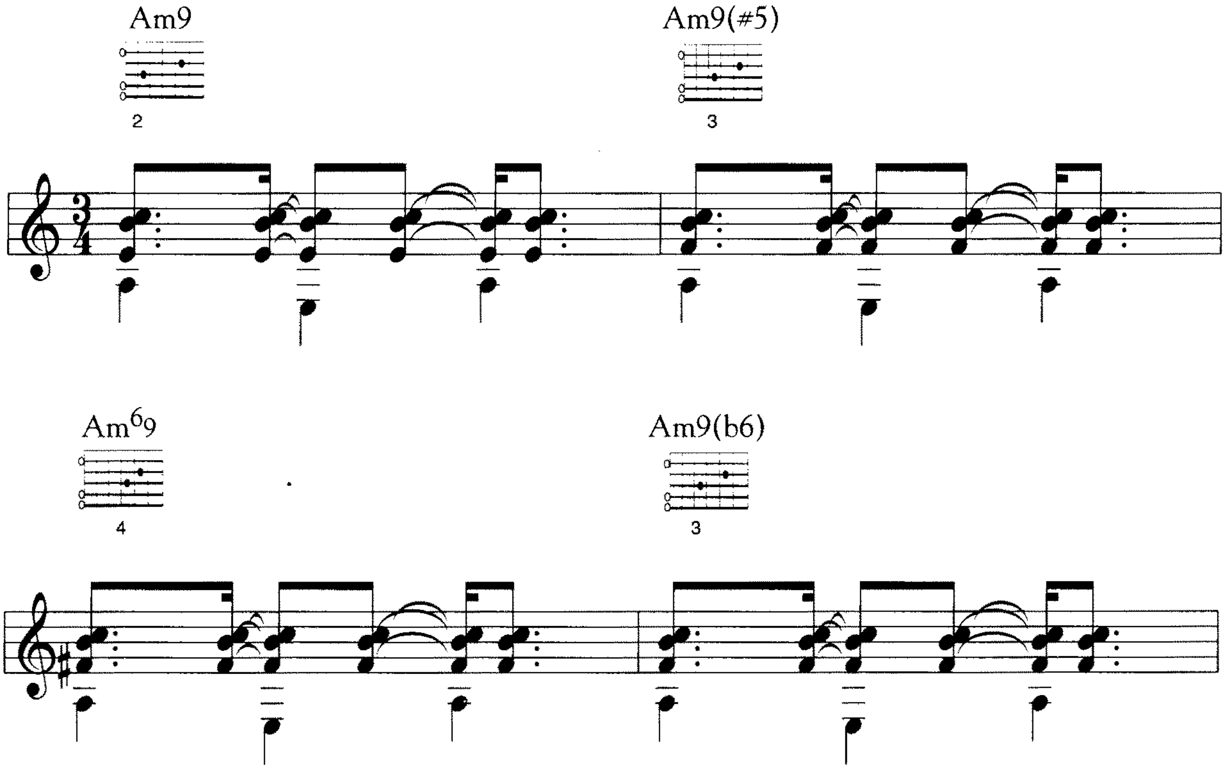
VARIATION #5

This variation is an example of a "*marcha rancho*" in 3/4 meter.



Musical example:

TRACK 61


Am9
2
Am9(#5)
3
Am^{6}9
4
Am9(b6)
3

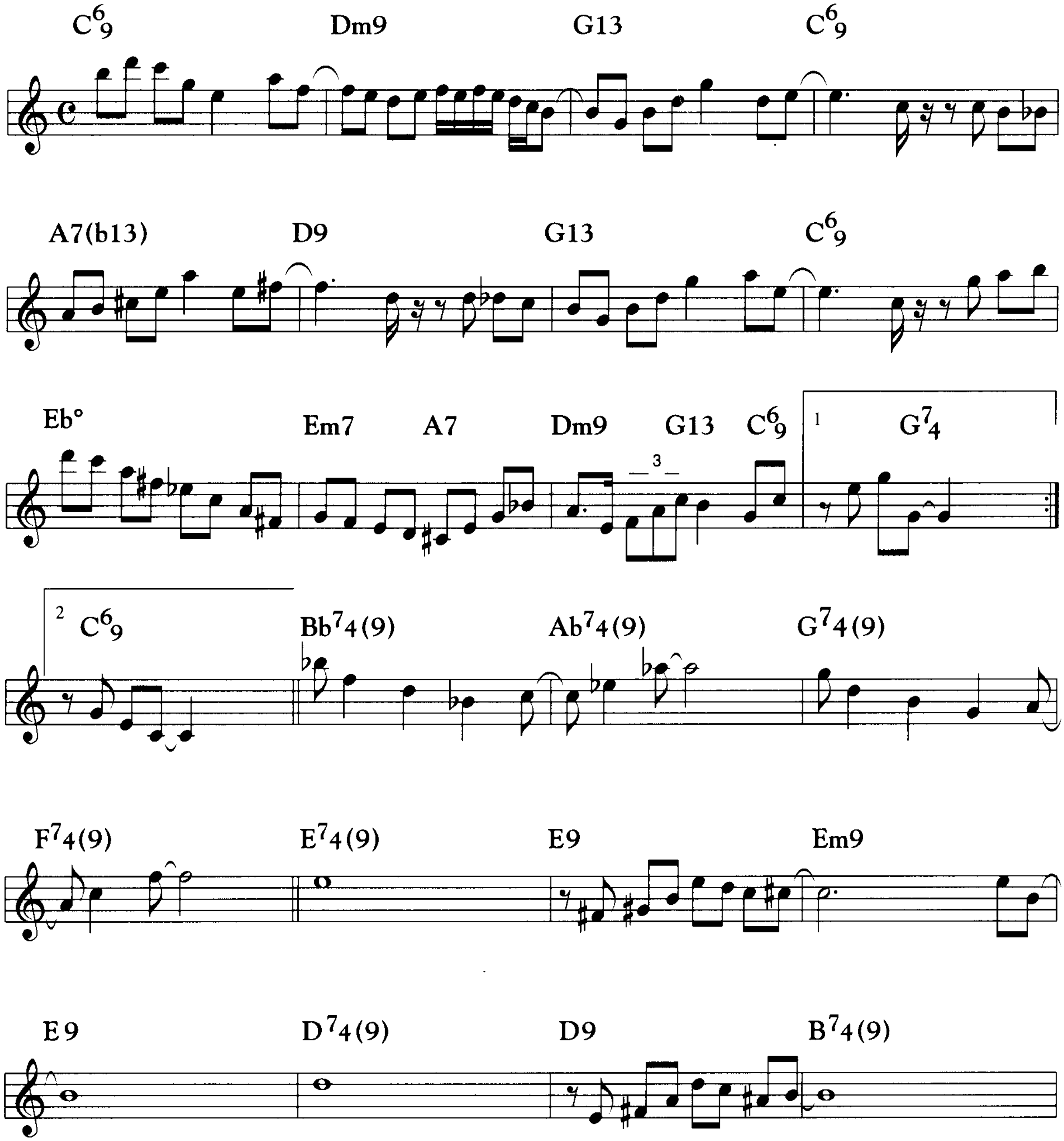
Lenny Andrade and Romero Lubambo

Frevo

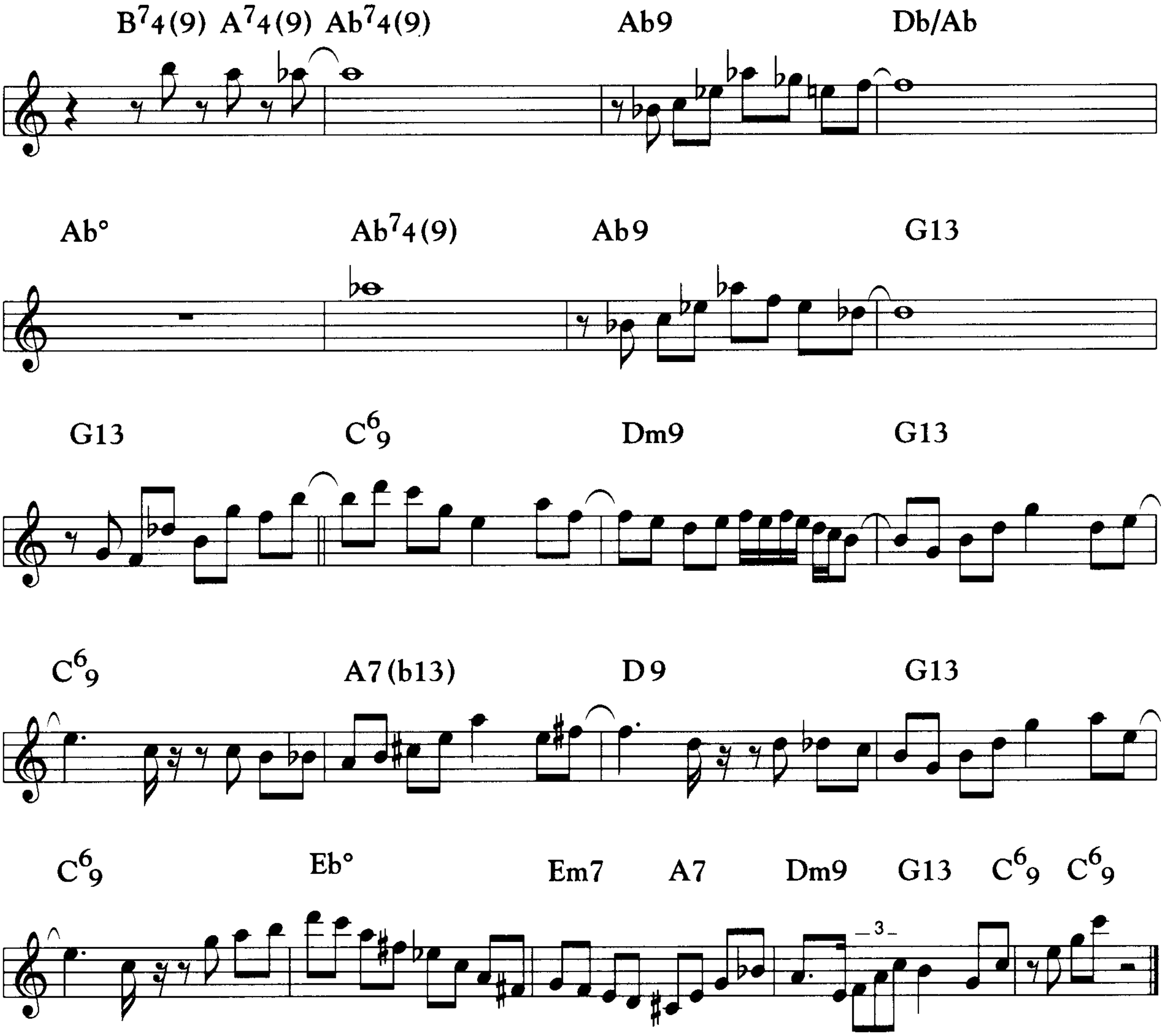
Ioiô

by Nelson Faria

Track 62


C^{6}_{9}
Dm9
G13
C^{6}_{9}
A7(b13)
D9
G13
C^{6}_{9}
Eb°
Em7
A7
Dm9
G13
C^{6}_{9}
1
G^{7}_{4}
3
2
C^{6}_{9}
$Bb^{7}4(9)$
$Ab^{7}4(9)$
$G^{7}4(9)$
$F^{7}4(9)$
$E^{7}4(9)$
E9
Em9
E9
$D^{7}4(9)$
D9
$B^{7}4(9)$

Ioiô (page 2)


B74(9) A74(9) Ab74(9)
Ab9
Db/Ab
Ab°
Ab74(9)
Ab9
G13
G13
C6 9
Dm9
G13
C6 9
A7(b13)
D9
G13
C6 9
Eb°
Em7
A7
Dm9
G13
C6 9
C6 9
3

This song was recorded on my CD "Ioiô" – Perfil Musical, 1993.

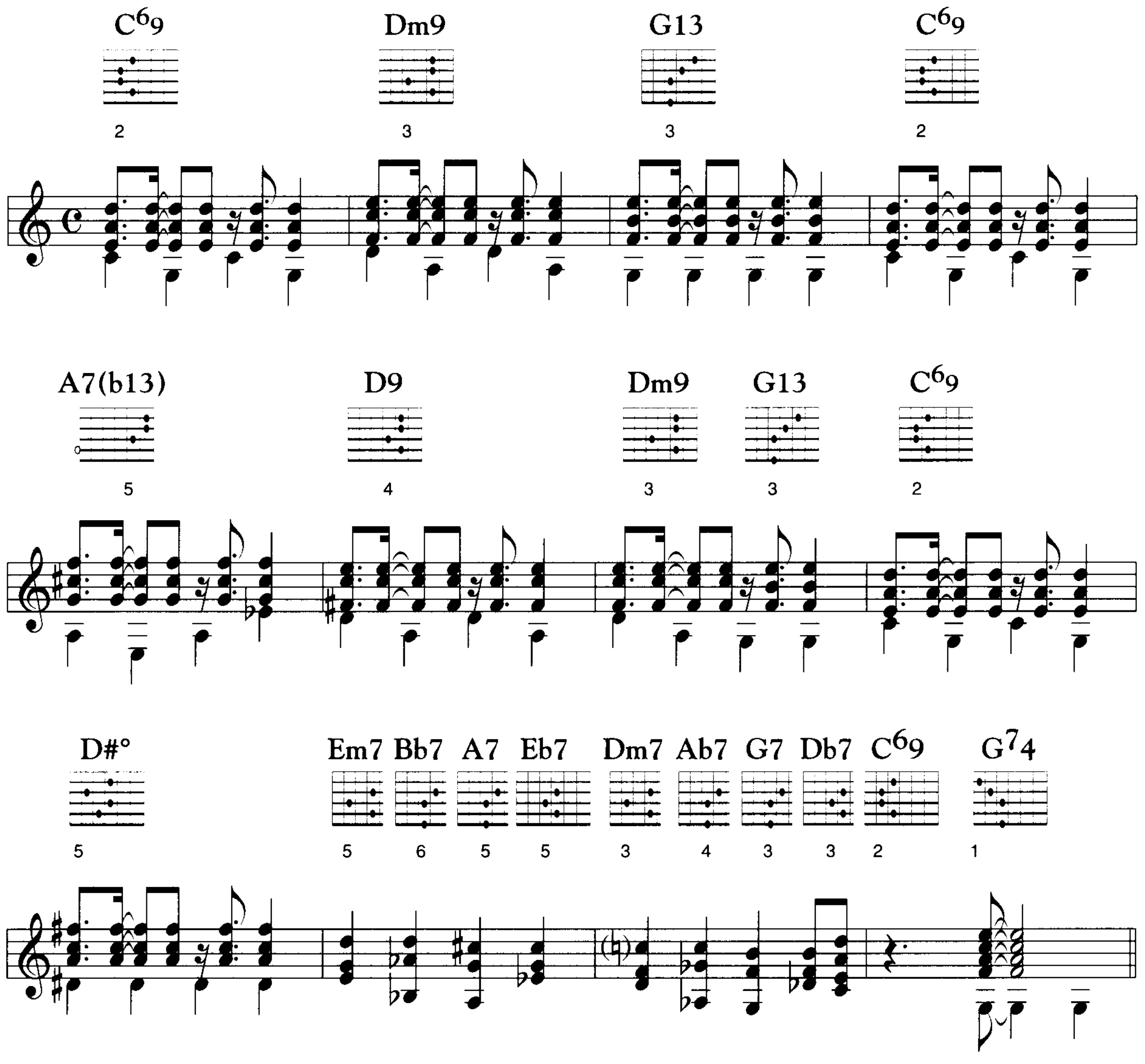
The musicians who performed on this track are:

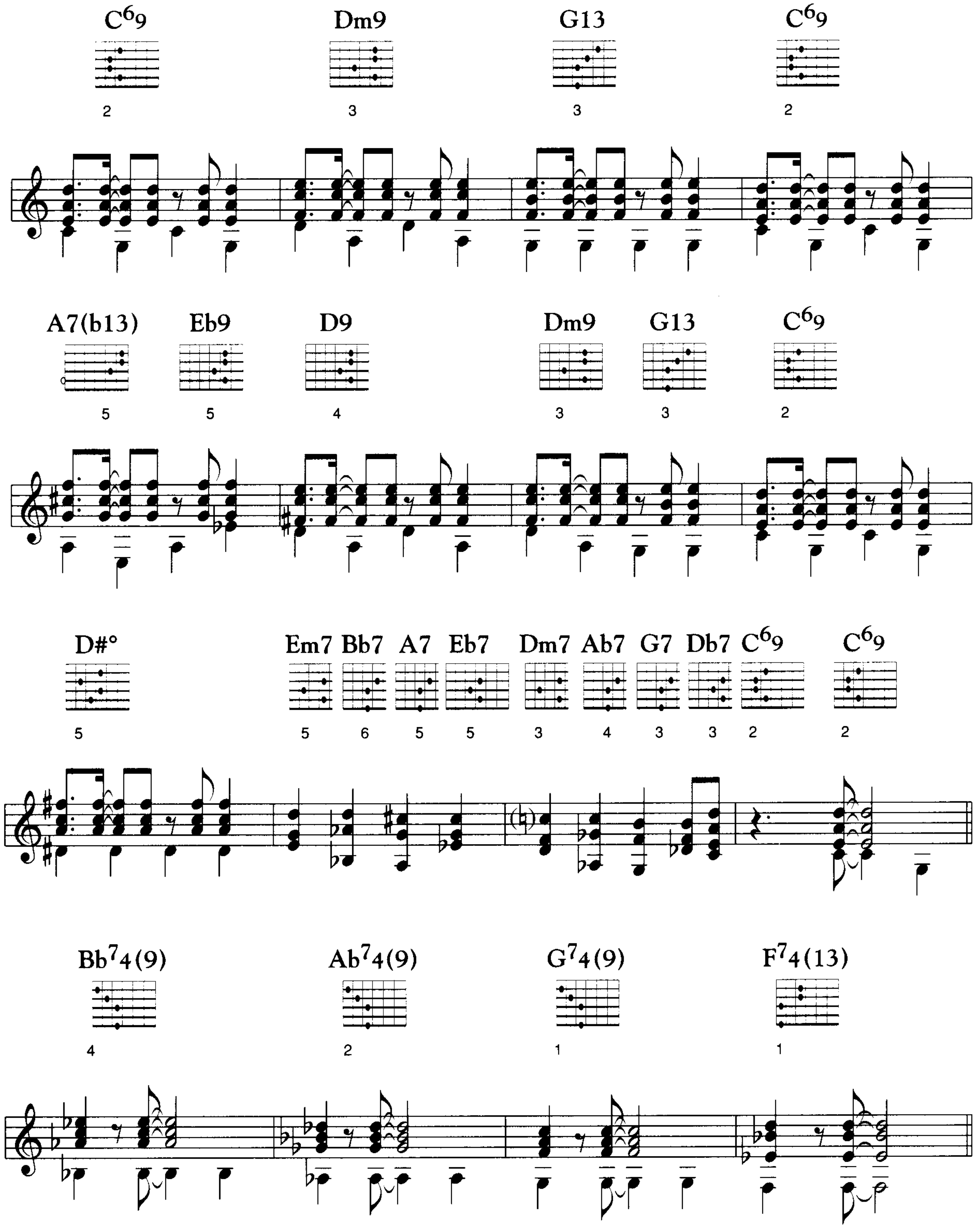
Nelson Faria - Guitars
Adriano Giffoni - Acoustic Bass
Rodolfo Cardoso - Drums
Carlos Malta - Saxophones and Flutes
Marco Lobo - Percussion
Hamleto Stamato - Keyboards

Accompaniment example of the Frevo style.

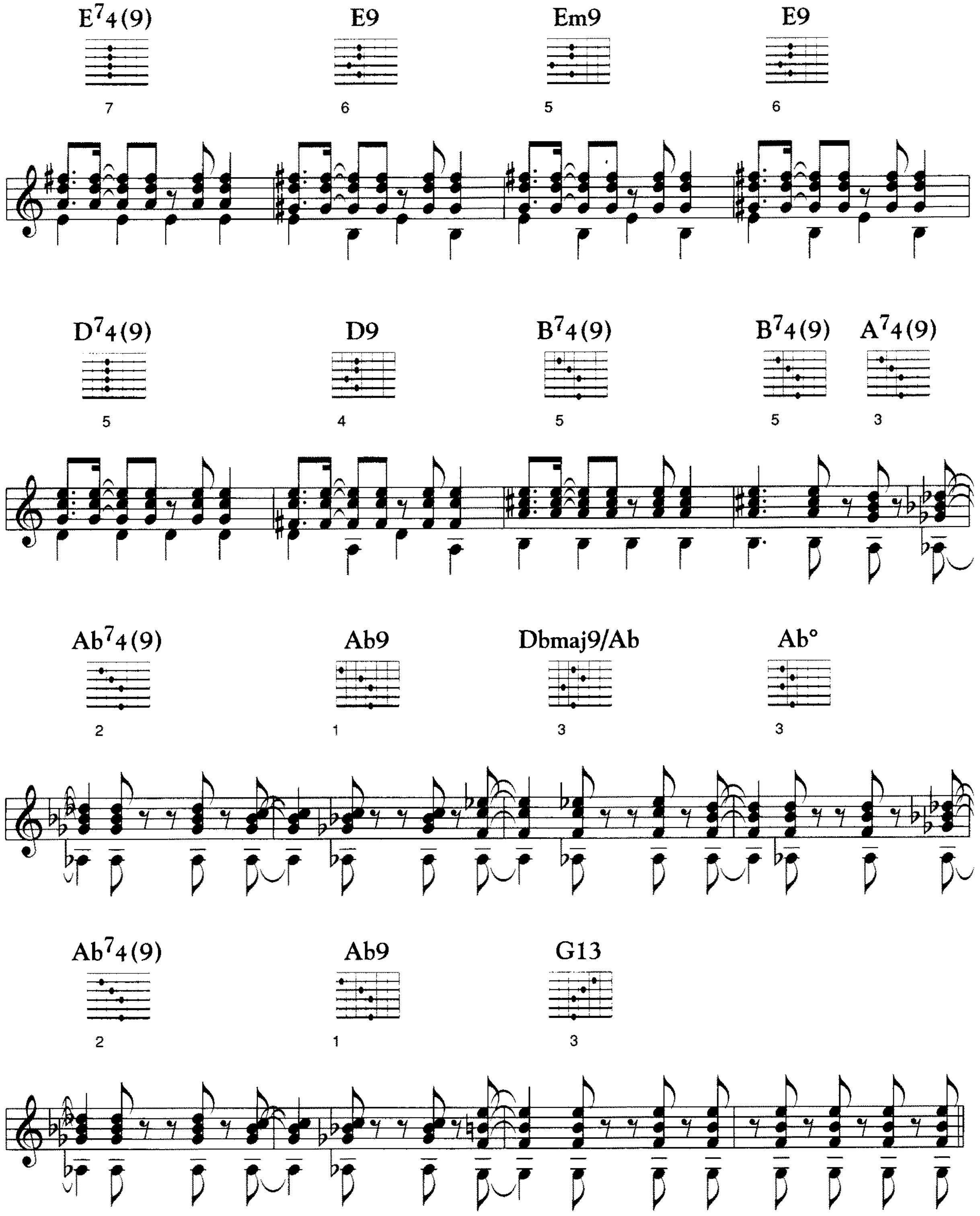
The following example is a accompaniment suggestion for the song "Ioiô".

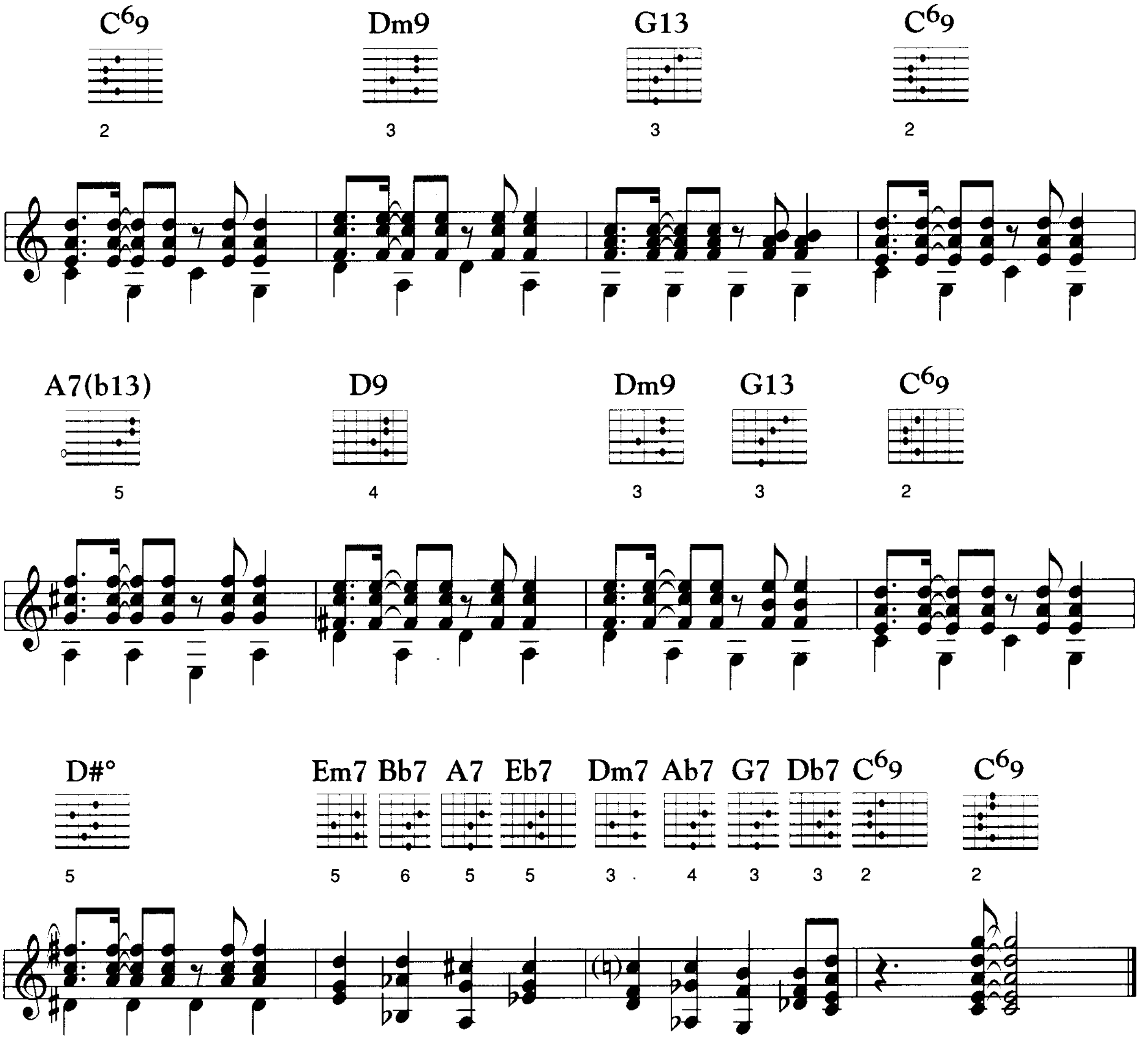
Track 63

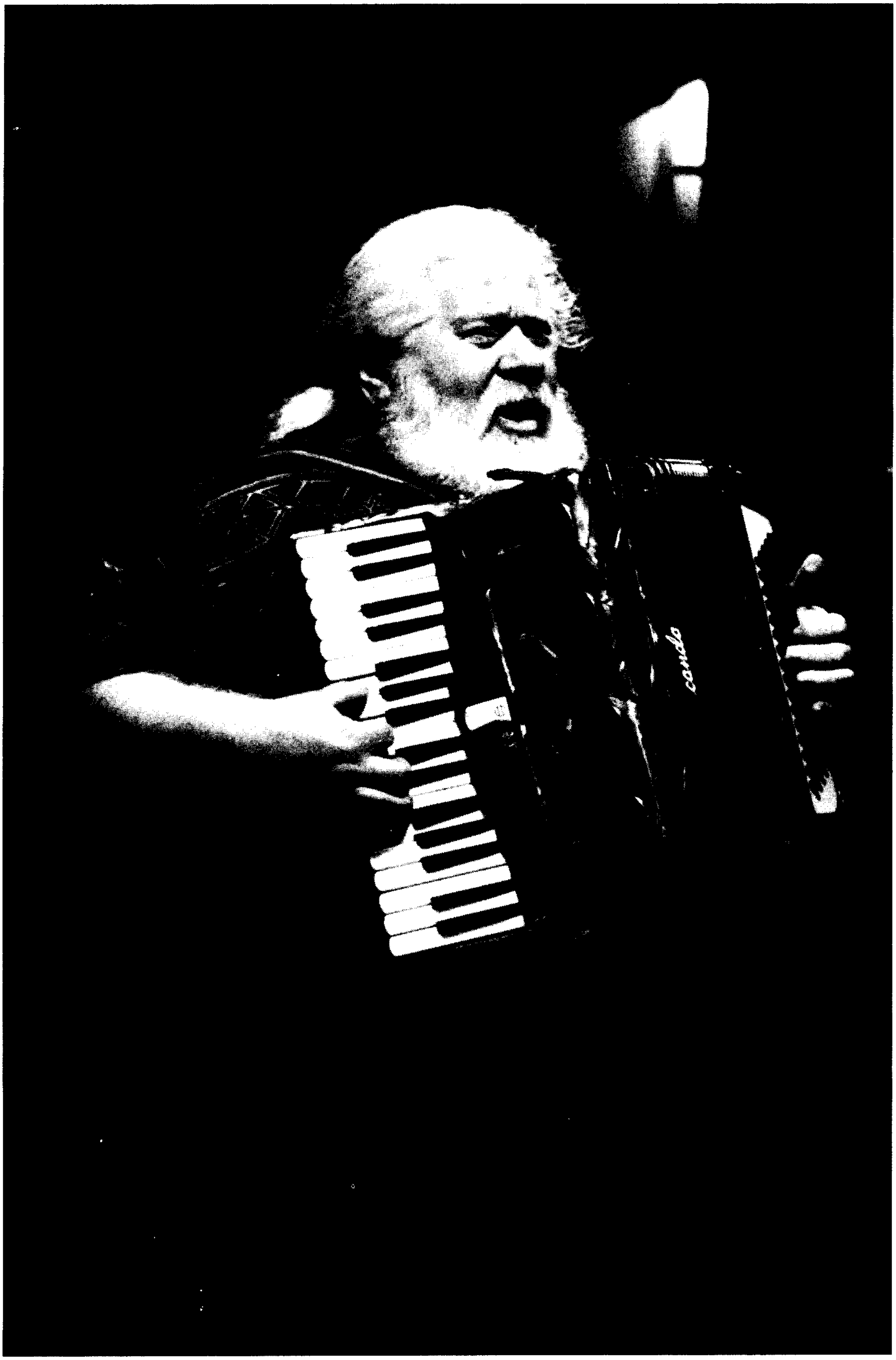

C69
2
Dm9
3
G13
3
C69
2
A7(b13)
5
D9
4
Dm9
3
G13
3
C69
2
D#°
5
Em7
5
Bb7
6
A7
5
Eb7
5
Dm7
3
Ab7
4
G7
3
Db7
3
C69
2
G74
1


C69
2
Dm9
3
G13
3
C69
2
A7(b13)
5
Eb9
5
D9
4
Dm9
3
G13
3
C69
2
D#°
5
Em7
5
Bb7
6
A7
5
Eb7
5
Dm7
3
Ab7
4
G7
3
Db7
3
C69
2
C69
2
Bb74(9)
4
Ab74(9)
2
G74(9)
1
F74(13)
1

Continued on next page


E74(9)
7
E9
6
Em9
5
E9
6
D74(9)
5
D9
4
B74(9)
5
B74(9)
5
A74(9)
3
Ab74(9)
2
Ab9
1
Dbmaj9/Ab
3
Ab°
3
Ab74(9)
2
Ab9
1
G13
3


C6 9
2
Dm9
3
G13
3
C6 9
2
A7(b13)
5
D9
4
Dm9
3
G13
3
C6 9
2
D#°
5
Em7
5
Bb7
6
A7
5
Eb7
5
Dm7
3
Ab7
4
G7
3
Db7
3
C6 9
2
C6 9
2



Hermeto Paschoal *Photo © by Márcio RM*

Baião

- General Outline
- Basic Pattern & Variations
- Song example
- Accompaniment Example

General Outline:

Music from the north east of Brazil, more specifically from Ceará, Maranhão and Bahia, Baião is derived from a folk dance (bumba-meu-boi) and emerged as a musical style in the 40's.

The first well known song written in baião style was "*Baião*" by Luiz Gonzaga and Humberto Teixeira.

Musical characteristics:

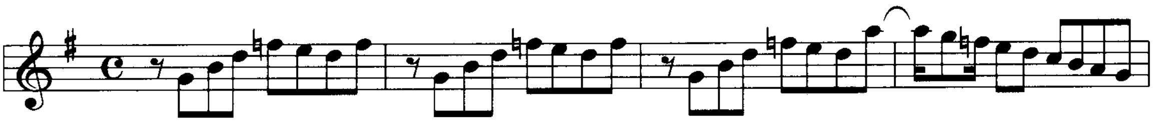
The baião melodies are usually in the mixolydian or lydian b7 modes. It's written in 4/4 but you can find also the use of binary meters (2/4 or 2/2).

The harmonies are quite simple with much use of pedal tones in the bass.

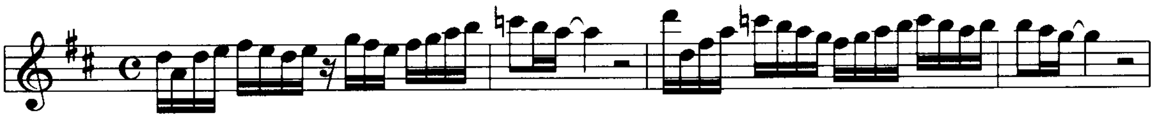
The instrumentation is based on "*Sanfonia*", piccolo flute and guitar. In the rhythm section we find the use of "*zabumba*" (a low tom played with a sharp stick) and a triangle.

Musical examples:

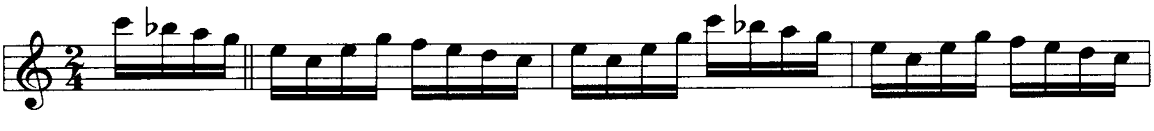
"*Baião*" (Luiz Gonzaga / Humberto Teixeira)



"*Pro Zeca*" (Victor Assis Brasil)

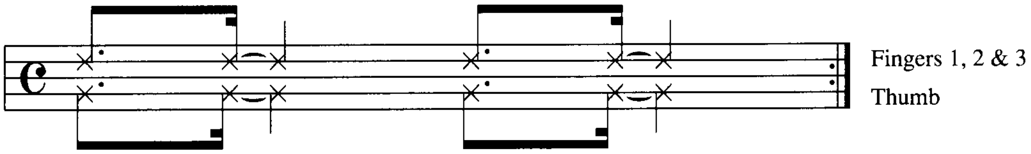


"*O ovo*" (Hermeto Pascoal)

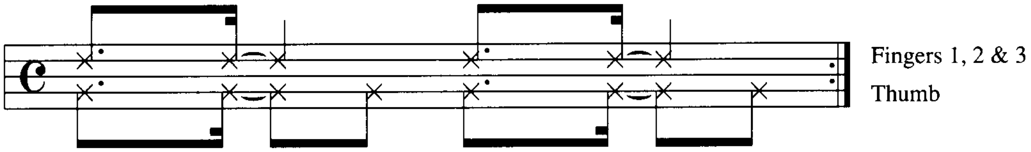


Basic Pattern and Variations for Rhythm Guitar

1. Basic Pattern:


Fingers 1, 2 & 3
Thumb

… or with an up beat on the bass line:

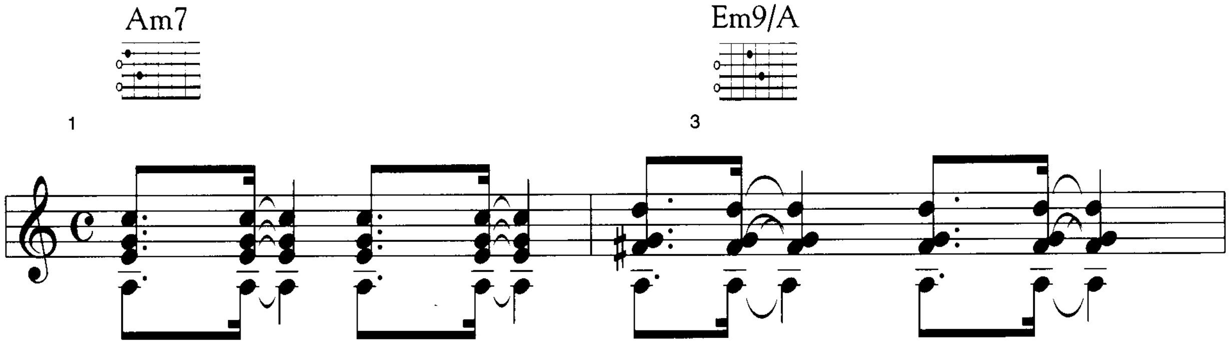

Fingers 1, 2 & 3
Thumb

You can practice these patterns and variations using a static seventh chord (mixolydian mode).

It's also a good idea to practice away from the guitar, clapping the high voices and tapping the low voices with your foot.

Musical example:

TRACK 64



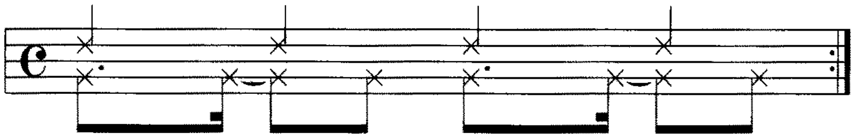
2. Variations:

In this section, following each variation you'll find one or more musical example showing the pattern applied to standard progressions in the Brazilian repertoire.

Each variation can be played through the entire song or you can switch between the variations to create new patterns.

VARIATION #1

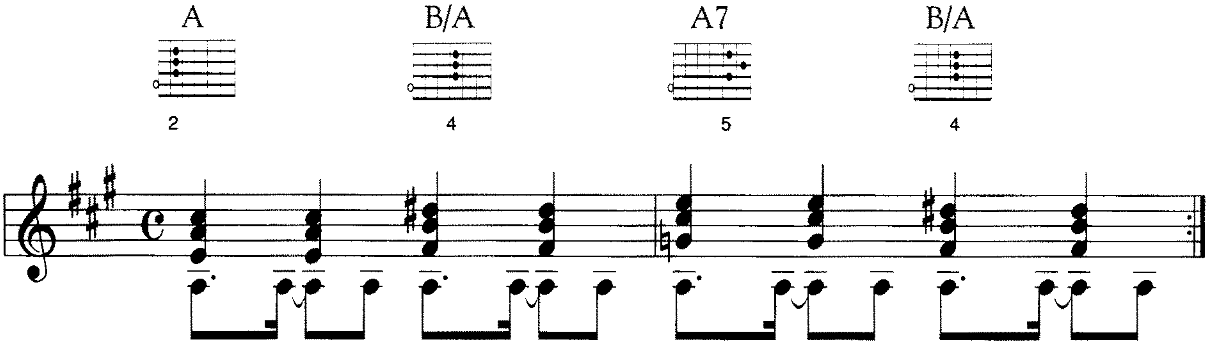
In this variation the upper side of the chord simulates a cowbell pattern playing straight quarter notes, while the bass part plays a syncopated counterpoint.



Musical examples:
Example 1

This example applies the pattern on a typical lydian b7 mode progression.

TRACK 65

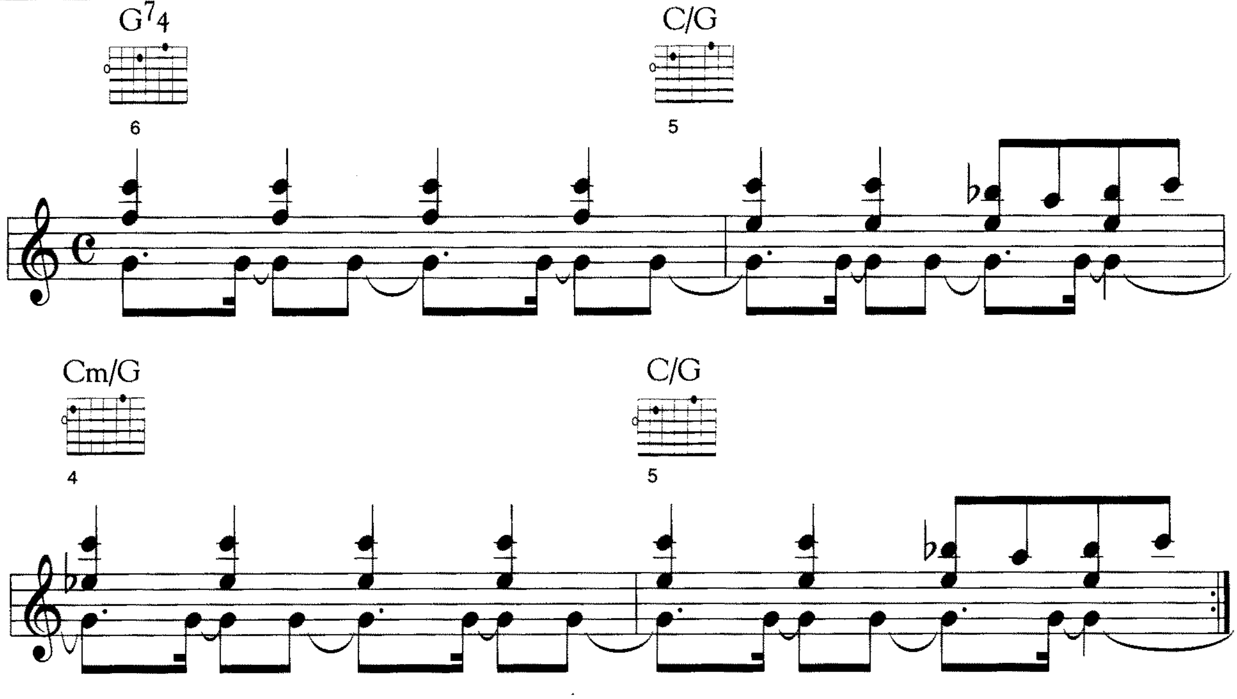


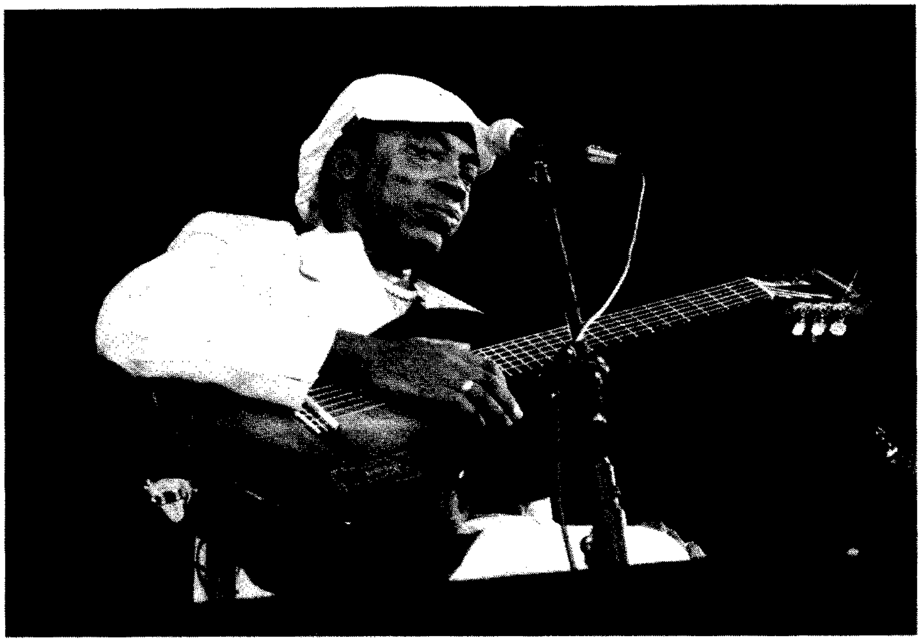
Example 2

This example is the the interlude of the song *"Vera Cruz"* (Milton Nascimento), played by **Milton Nascimento**, on the album "Courage".

Notice the use of a syncopated pedal tone against the upper voices of the chord, played on the beat.

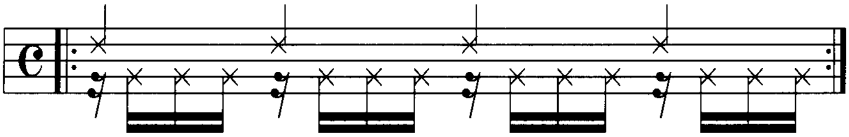
TRACK 66





Milton Nascimento *Photo © by Nilton Claudino*

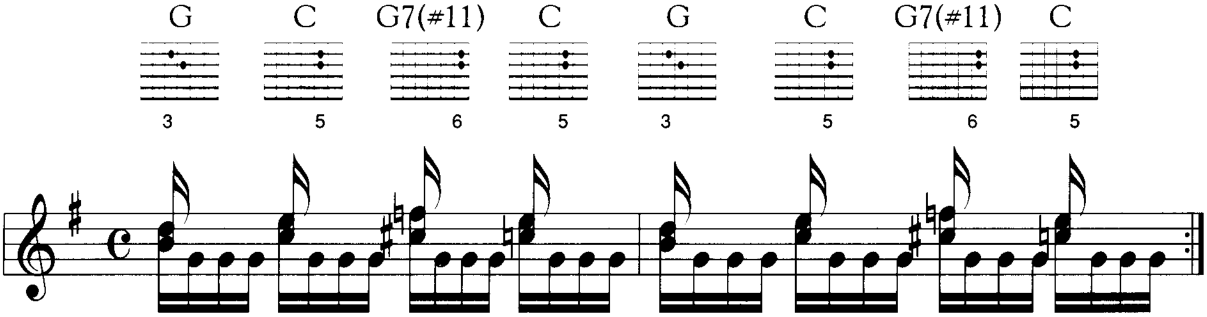
VARIATION #2



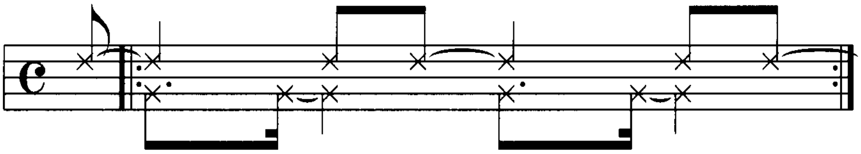
Musical example:

This is a typical baião cliché on the lydian b7 mode, using a G open string simulating a *"berimbau"* pattern.

TRACK 67

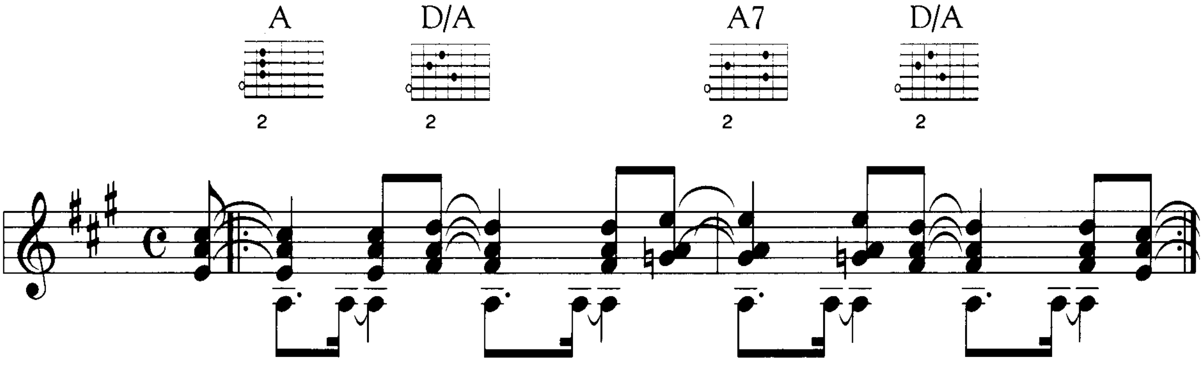

G
C
G7(#11)
C
G
C
G7(#11)
C
3
5
6
5
3
5
6
5

VARIATION #3



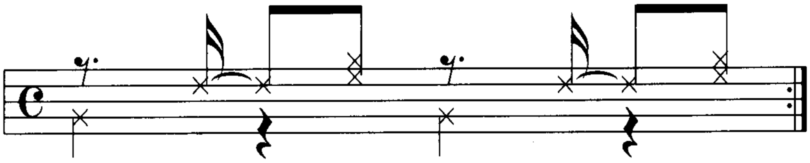
Musical example:

TRACK 68


A
D/A
A7
D/A
2
2
2
2

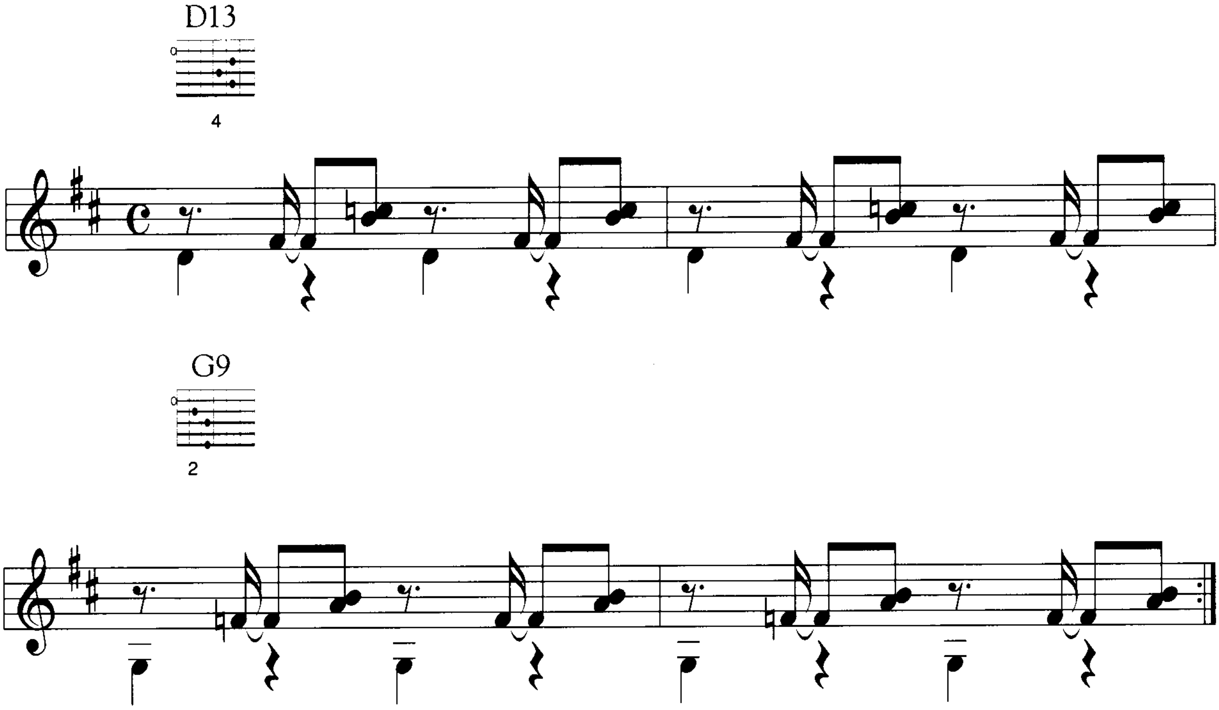
VARIATION #4

This pattern is specifically used in the "broken chords" style.



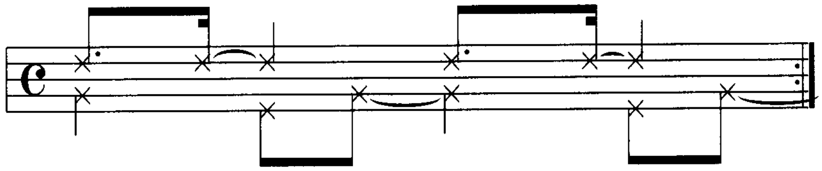
Musical example:
This example shows the use of "broken chords" in a typical baião progression.

TRACK 69



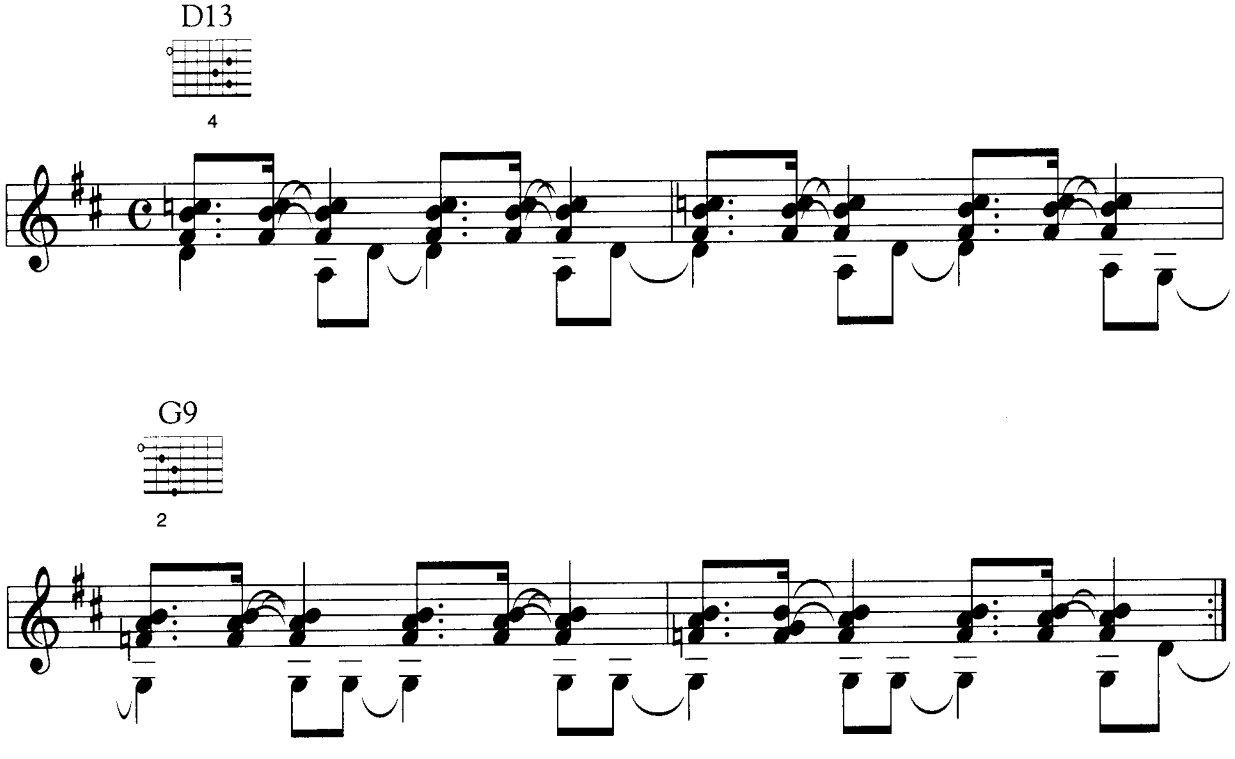
VARIATION #5

Notice the syncopation of the bass line. It gives a "*salsa*" flavor on baião patterns.

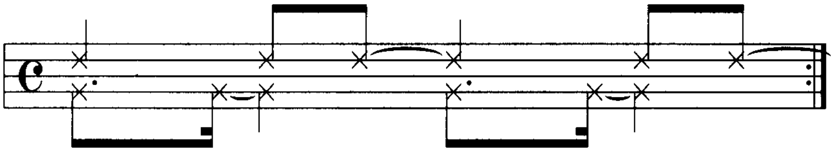


Musical example:

TRACK 70

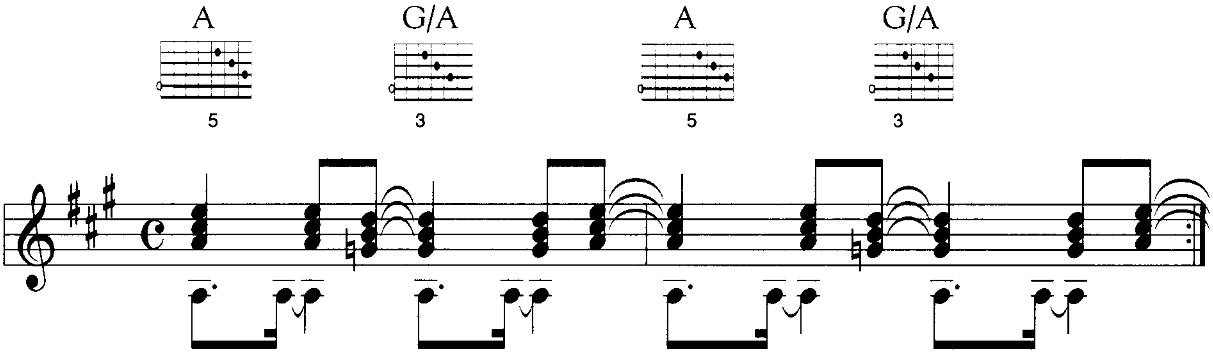


VARIATION #6

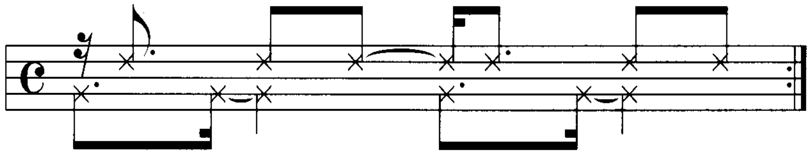


Musical example:

TRACK 71

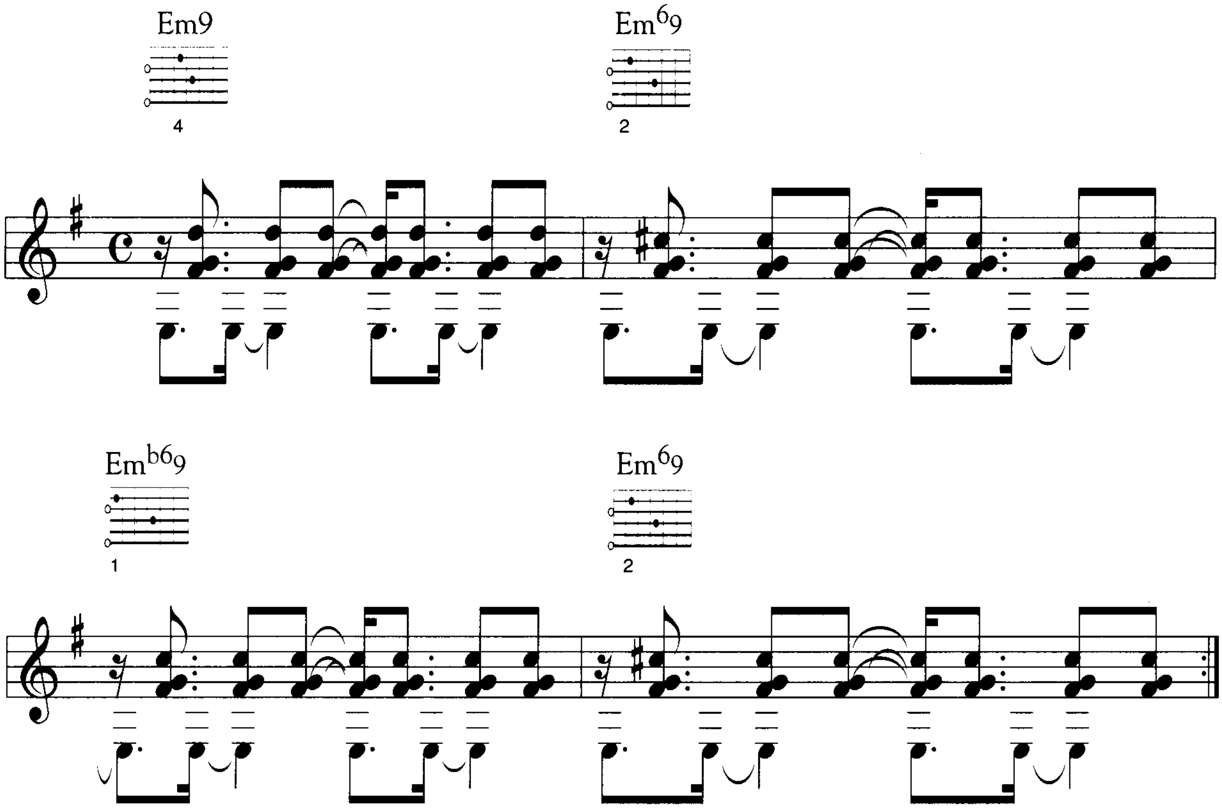

A
5
G/A
3
A
5
G/A
3

VARIATION #7



Musical example:

TRACK 72


Em9
4
Em⁶9
2
Em♭⁶9
1
Em⁶9
2

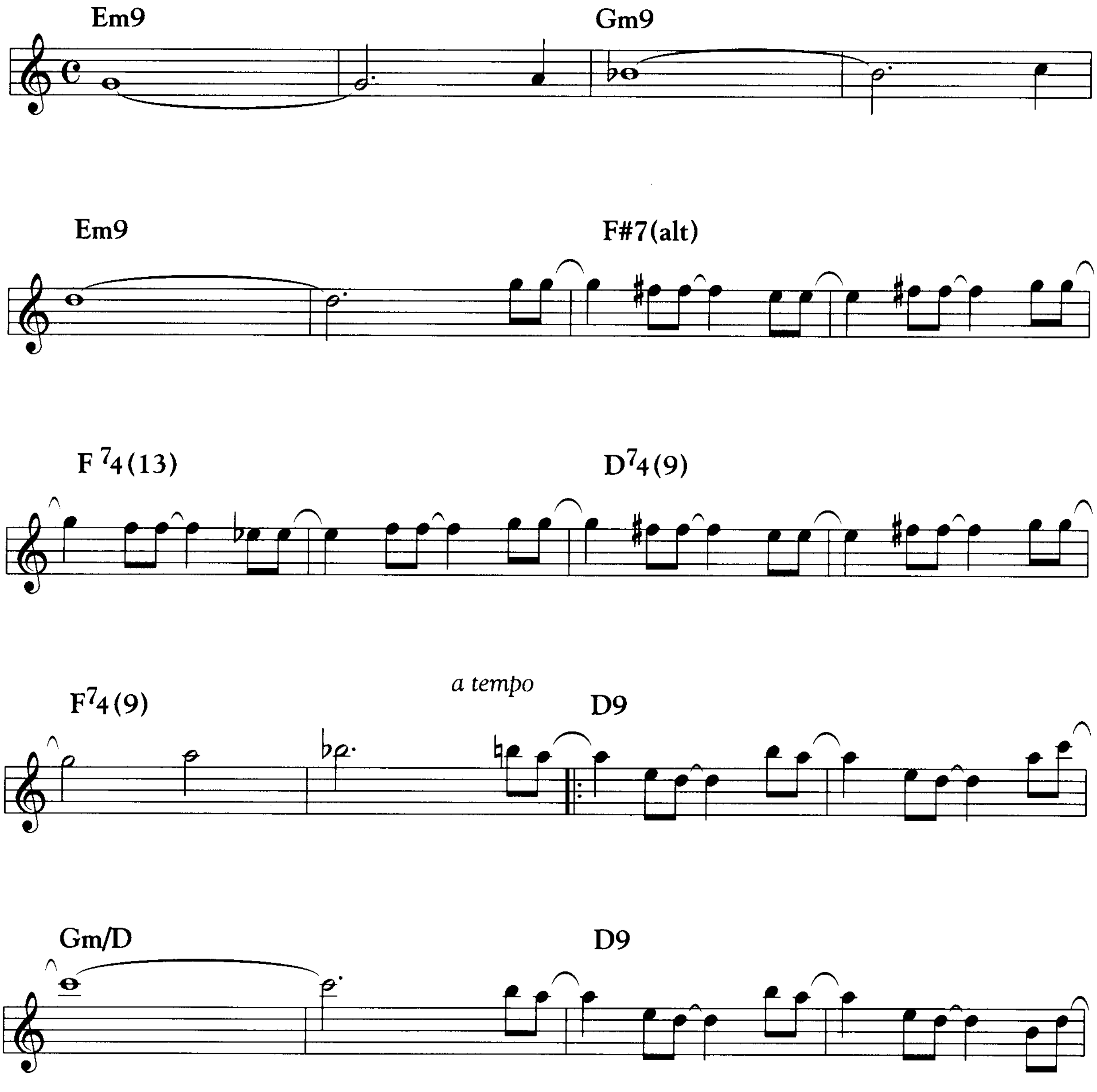
Oswaldinho do Acordeon *Photo © by Márcio RM*

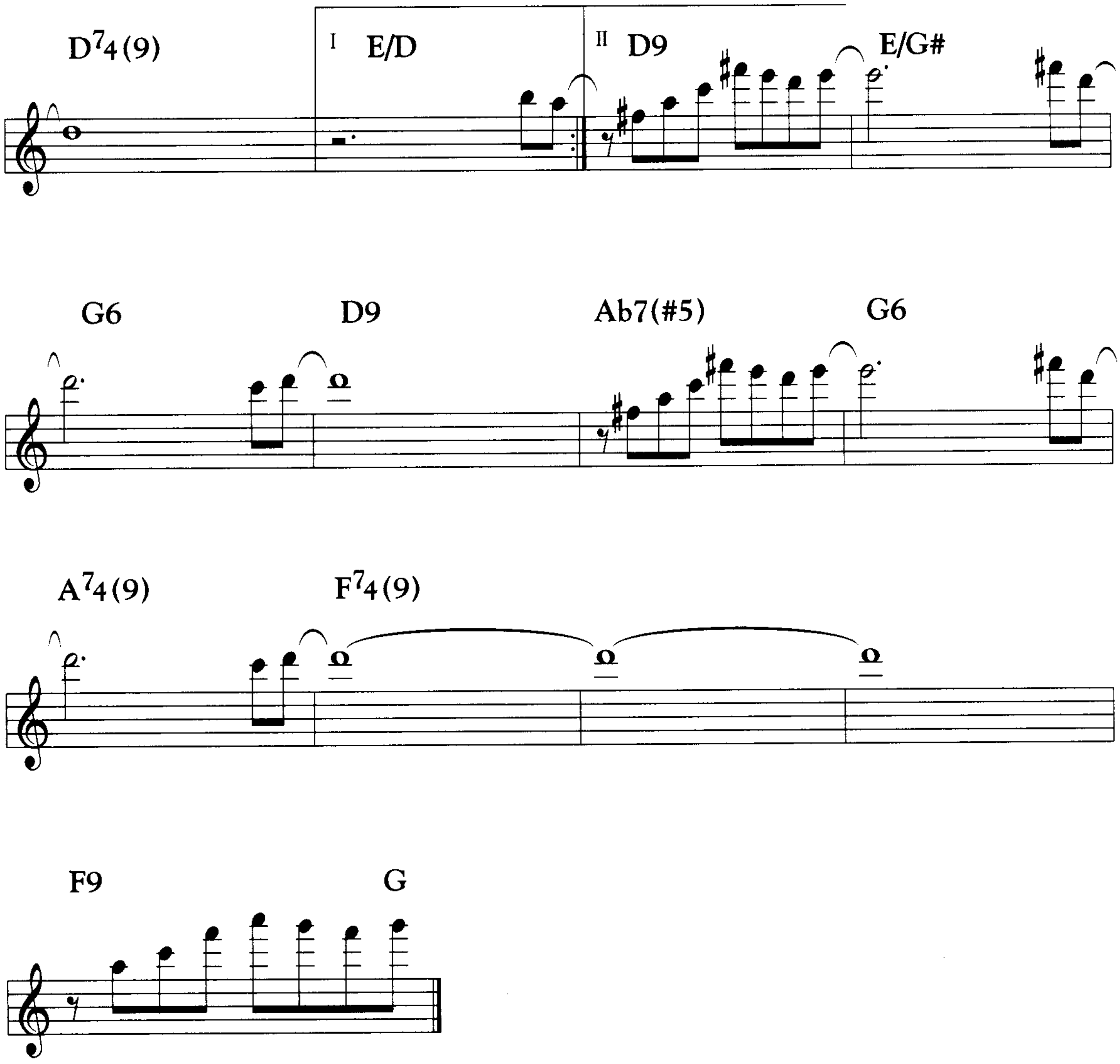
Baião por acaso

Track 73

by N. Faria/H. Stamato/R. Cardoso

Intro (ad libtum)


Em9
Gm9
Em9
F#7(alt)
F 74(13)
D74(9)
F74(9)
a tempo
D9
Gm/D
D9


D74(9)
I E/D
II D9
E/G#
G6
D9
Ab7(#5)
G6
A74(9)
F74(9)
F9
G

This song was recorded on my CD "Ioiô" – Perfil Musical, 1993.

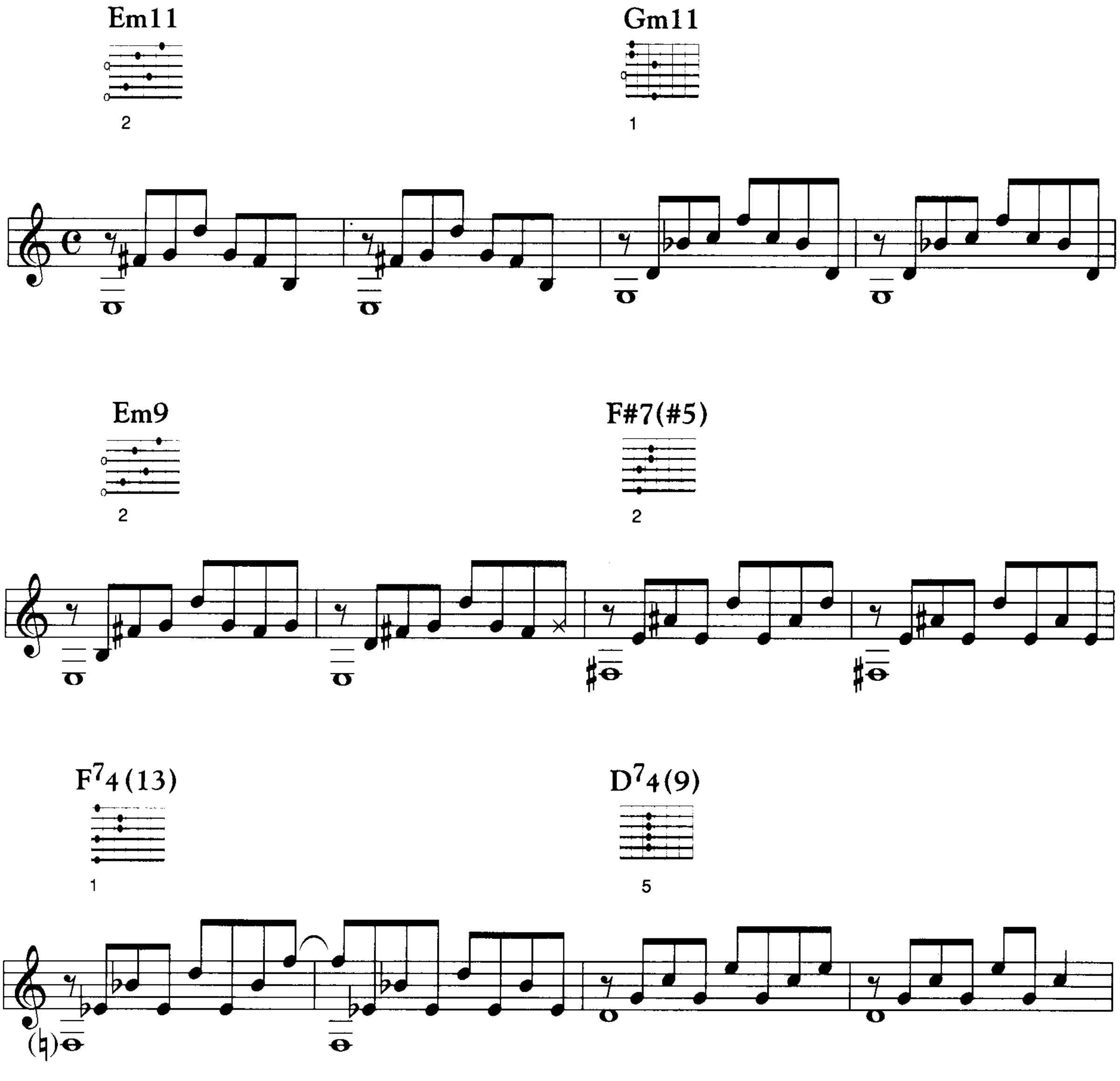
The musicians that performed on this track are:

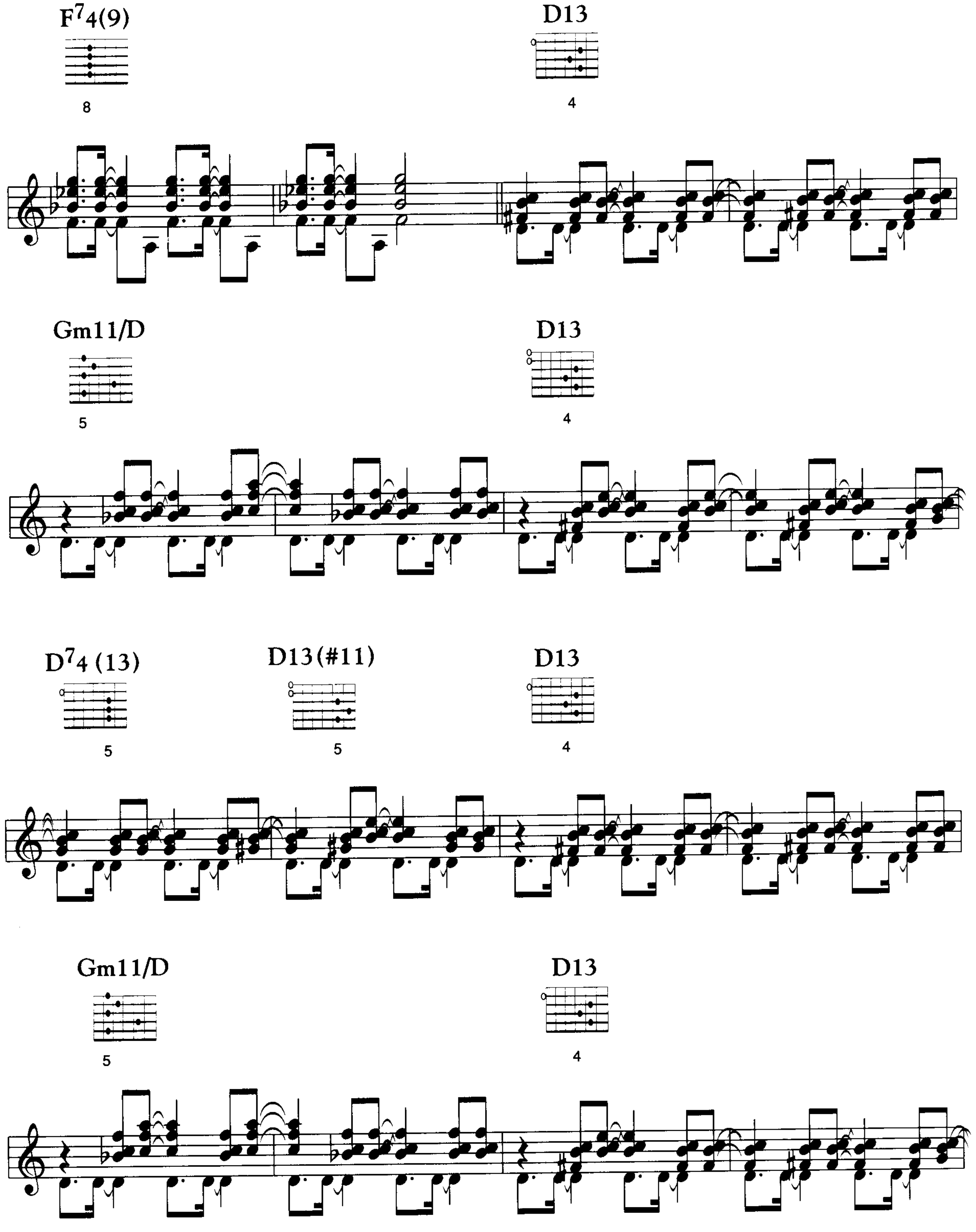
Nelson Faria - Guitar
Adriano Giffoni - Electric Bass
Rodolfo Cardoso - Drums
Sergio Galvão - Soprano Sax
Hamleto Stamato - Keyboards
Marco Lobo - Percussion

Accompaniment example of the Baião style.

The following example is a accompaniment suggestion for the song "Baião por Acaso".

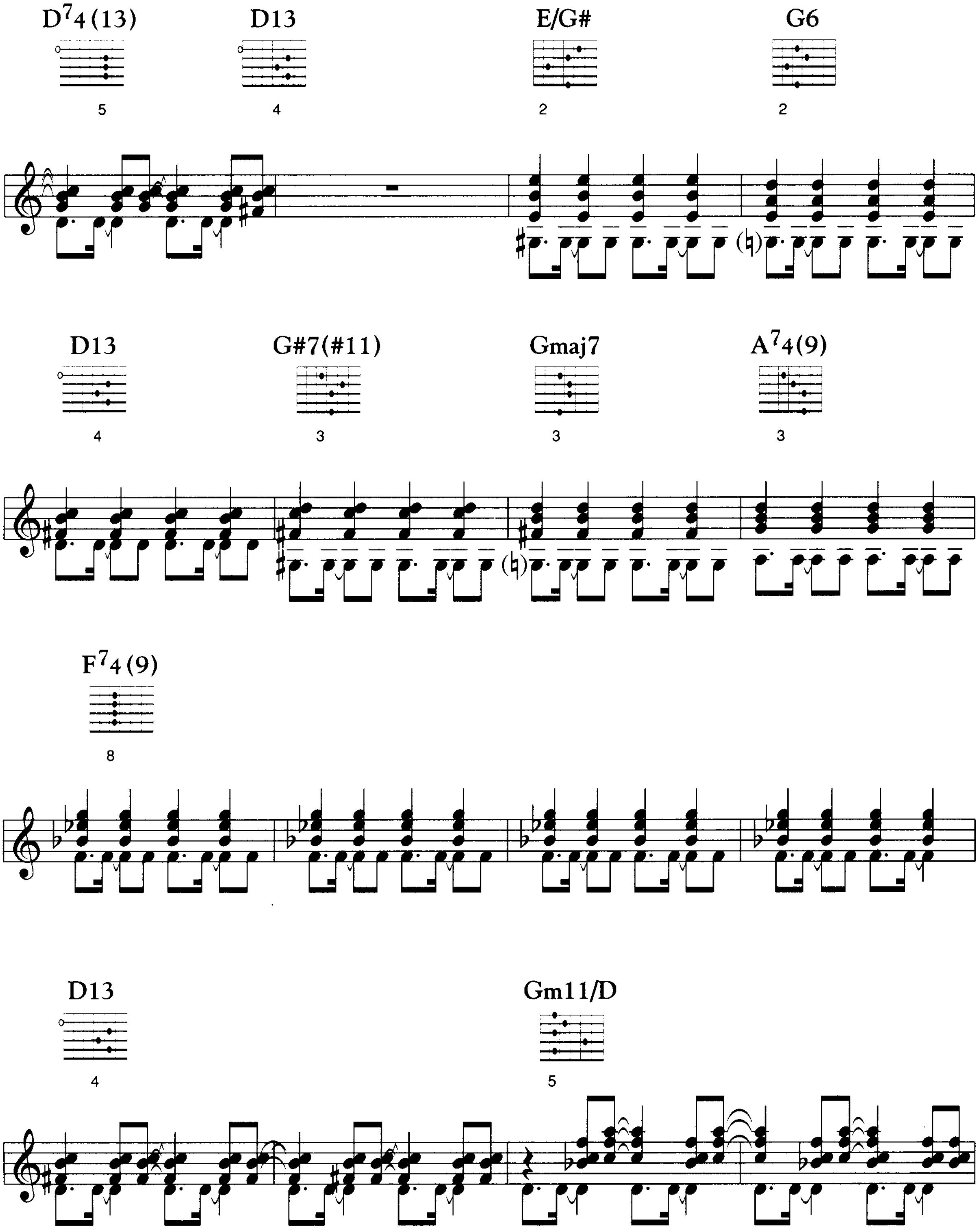
Track 74

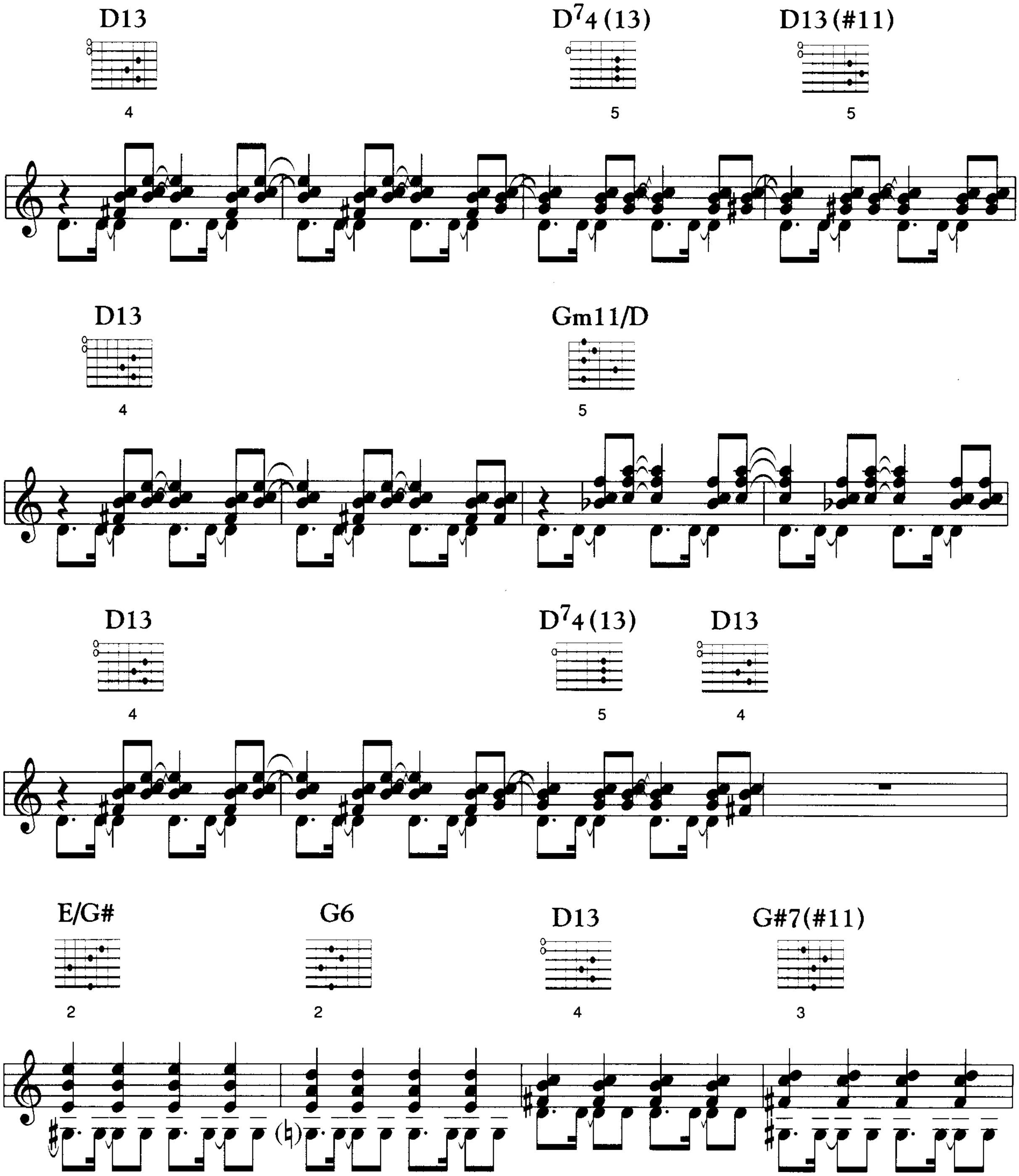

Em11
2
Gm11
1
Em9
2
F#7(#5)
2
F⁷4 (13)
1
D⁷4 (9)
5


F74(9)
8
D13
4
Gm11/D
5
D13
4
D74 (13)
5
D13(#11)
5
D13
4
Gm11/D
5
D13
4

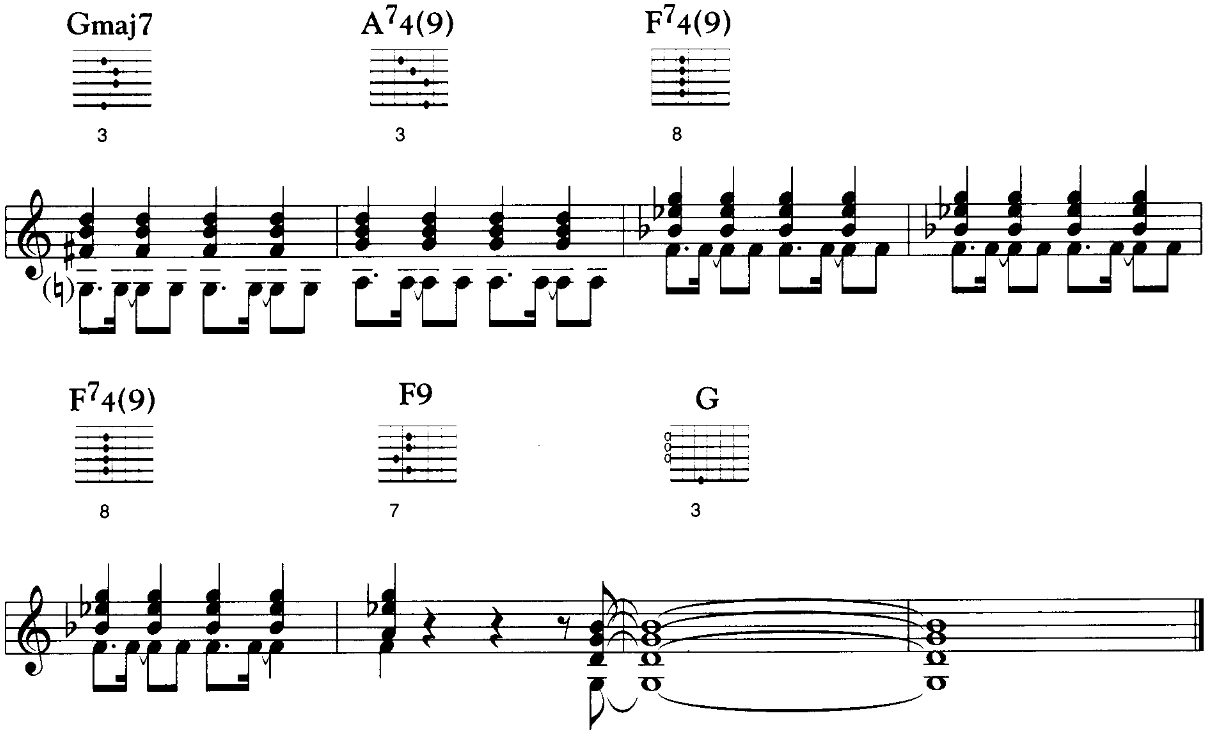
continued on next page

Baião


D74(13)
5
D13
4
E/G#
2
G6
2
D13
4
G#7(#11)
3
Gmaj7
3
A74(9)
3
F74(9)
8
D13
4
Gm11/D
5


D13
4
D74 (13)
5
D13 (#11)
5
D13
4
Gm11/D
5
D13
4
D74 (13)
5
D13
4
E/G#
2
G6
2
D13
4
G#7(#11)
3

continued on next page


Gmaj7
3
A74(9)
3
F74(9)
8
F74(9)
8
F9
7
G
3

Selected Discography

Adolfo, Antonio

Jinga. Happy hour , 1990.
Cristalino. Chorus, 1989.

Alf, Johnny

Diagonal. RCA 1964

Almeida, Laurindo de ; Shunk, Bud

Brazilience Vols 1 & 2. World Pacific, 1991.

Alves, Ataulfo

Ataulfo Alves: 80 anos. EMI, 1989.

Andrade, Leny

Luz Neon. Eldorado, 1988.
Bossa Nova. Sony/JVC.
"*Cartola 80 anos*." Velas.
Estamos af. EMI/Odeon.

Andrade, Leny; Lubambo Romero

Nós. Velas.

Andrade, Leny; Lubambo Romero

Coisa Fina. Perfil Musical, 1994.

Assumpção, Nico

Nico Assumpção. independent, 1981.

Ayres, Nelson

Mantiqueira. Som da Gente, 1981.

Azevedo, Geraldo

A luz do solo Geraldo Azevêdo. Barclay, 1985.

Azymuth

Rapid Transit. Milestone, 1983.

Bandolim, Jacob do

Original Classic Recordings. ACD, 1991.
In Memorian. BMG, 1993.

Bellinatti, Paulo

Garôto.

Bethânia, Maria

Dezembros. RCA, 1986.
Alibi. Philips, 1988.
Memória da pele. Philips, 1989.
Canto do Page. Verve, 1990.

Boca Livre

Boca Livre. Independent, 1979.

Bonfá, Luiz

Non -Stop to Brazil. Chesky, 1989.
The Bonfá Magic. Cajú Music, 1991.

Bosco, João

Caça à raposa. RCA, 1975
Galos de Briga. RCA, 1976.
Gagabirô. Barclay, 1984.
Ai, ai, ai de mim. CBS, 1986.
Zona de Fronteira. Sony, 1991.

Brasil, João Carlos Assis

Jazz Brasil. Kuarup, 1986.

Brasil, Victor Assis

Esperanto. Som Livre/RCA, 1976.
Quinteto. EMI, 1979.

Cama de Gato

Cama de Gato. Som da Gente, 1986.
Guerra fria. Som da Gente. 1988.

Cartola

70 anos.. RCA, 1978.

Carvalho, Beth

Alma do Brasil. Philips, 1988.
Saudades de Guanabara. Philips, 1989.

Caymmi, Dori

Brasilian Serenata. Qwest/Warner, 1991.
Kicking Cans. Qwest/Warner, 1993.

Caymmi, Dorival

Saudades da Bahia. EMI, 1985.

Caymmi, Nana

Atrás da porta. CID, 1977.
Mudança dos ventos. EMI, 1980.

Caymmi, Nana; Mariano, Cezar Camargo

Voz e Suor. EMI, 1983.

Costa, Gal

Gal canta Caymmi. Philips, 1988.
Tropical. Philips, 1988.
Aquarela do Brasil. Philips, 1988.
Plural. RCA, 1990.

Delmiro, Helio

Emotiva. EMI, 1980.
Chama. Som da Gente, 1984.
Romã. Line Records, 1991.

Delmiro, Helio; Mariano, Cezar Camargo

Samambaia. EMI, 1981.

Deodato, Eumir

Inútil paisagem. Phonogram, 1964.
Prelude. CTI, 1972.

Djavan

Luz. CBS, 1982.
Não é azul mas é mar. CBS, 1987.
Seduzir. World Pacific, 1990.

Dodô e Osmar

O melhor do Trio Elétrico. Continental, 1979.

Donato, João

Muito à vontade. Polydor, 1963.

Duncan, Zélia

Zélia Duncan. Warner, 1994.

Eça, Luiz

Luiz Eça. Carmo, 1983.

Einhorn, Maurício

ME. Clam, 1980.

Elias, Eliane

Eliane Elias plays Jobim. Blue Note, 1990.

Faria, Nelson

Ioiô. Perfil Musical, 1993.

Fest, Manfredo

Oferenda. Concorde, 1993.

Giffoni, Adriano

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Gil, Gilberto

Louvação. Philips, 1967.
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Raça Humana. Tropical Storm, 1984.

Gilberto, João

Chega de Saudade. EMI, 1959.
Amoroso. WEA, 1977.
Brasil. WEA, 1981.
João Gilberto. Verve, 1988.
The Lengendary. World Pacific, 1990.
João. Polygram, 1991.

Gismonti, Egberto

Carmo. EMI, 1977.
Dança das cabeças. EMI, 1977.
Trem Caipira. EMI, 1985.

Gonzaga, Luiz

O melhor de Luiz Gonzaga. RCA, 1989.

Guedes, Beto

Página do relâmpago elétrico. EMI, 1977.
Amor de Indio. EMI, 1987.

Guinga

Simples e absurdo. Velas, 1991.

Hollanda, Chico Buarque de

Meus caros amigos. Philips, 1976.
Vida. Philips, 1980.
Francisco. RCA, 1987.
Construção. Philips, 1989.

Horta, Toninho

Terra dos pássaros. Polygram, 1979.
Toninho Horta. EMI, 1980.
Diamond land. Verve forecast, 1989.
Moonstone. Verve forecast, 1990.
Once I loved. Verve, 1992.
Durango Kid. Big World, 1993.

Jobim, Antonio Carlos

Wave. A&M, 1967.
Tide. A&M, 1970.
Stone Flower. CTI, 1971.
Terra Brasilis. WB, 1980.
Urubú. WEA, 1985.
O tempo e o vento. Som livre, 1985.

Joyce

Feminina. EMI, 1980.

Leão, Nara

Girl from Ipanema. Philips, 1985.
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Personalidade: Nara Leão. Philips,1988.

Lins, Ivan

Somos todos iguais esta noite. EMI, 1977.
Agora. Cia Brasileira de discos, 1971.
Chama acesa. RCA, 1975.
A noite. EMI, 1979.
Ivan Lins. Som Livre, 1986.

Lobo, Edú

Camaleão. Philips, 1978.
Edú e Tom. Philips, 1981.
Currupião. Velas, 1993.

Lyra, Carlos

O Sambalanço de Carlos Lyra. Philips, 1962.
Pobre menina rica. CBS, 1964.

Marçal, Mestre

A incrível bateria do Mestre Marçal.
Polydor, 1987

Maria, Tânia

Come with me. Concord, 1983.
Love Explosion. Concord, 1984.

Melodia, Luiz

Pérola Negra. Fontana, 1982.
Pintando o sete. Polygram, 1991.

Mendes, Sergio

Sérgio Mendes e Brasil '66. A&M, 1966.
Arara. A&M, 1989.

Monte, Heraldo do

Heraldo do Monte. Eldorado, 1980.

Moraes, Vinicius de

A arte de Vinicius de Moraes. Philips, 1988.

Moreira, Airto

Free. CTI, 1979.

Moura, Paulo

Gafieira. Kuarup, 1986.
Mistura e manda. Brasiloid, 1988.

Nacif, Sérgio

Sérgio Nacif. Niterói discos, 1991.

Namen, José

À Tempo. Solo, 1993.

Nascimento, Milton

Clube da esquina. EMI, 1972.
Minas. EMI, 1975.
Geraes. EMI, 1976.
Milton. EMI, 1976.
Clube ds esquina 2. EMI, 1978.
Milagre dos peixes. Intuition/Capitol, 1988.
Txai. Columbia, 1990.

Neto, Tião

Carrousel. Niterói discos, 1992.

Nogueira, Paulinho

Paulinho Nogueira. Movie Play, 1992.

Nunes, Clara

The best of Clara Nunes. World Pacific, 1992.

Ornelas, Nivaldo

Colheita do trigo. Chorus, 1990.

Pascoal, Hermeto

Hermeto Pascoal e Grupo. Som da gente, 1982.
Lagoa da canôa. Som da gente, 1984.
Hermeto solo. Som da gente, 1988.
Dança dos deuses. Polygram, 1991.

Passos, Rosa

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Pau Brasil

Cenas Brasileiras. Continental, 1987.

Pereira, Marco

O violão Brasileiro de Marco Pereira.
Som da gente, 1985.
Circulo das cordas. Som da gente, 1988.

Pinheiro, Leila

Benção Bossa Nova. Philips, 1989.

Poppof, Yuri

Catopê. Leblon Records, 1991.

Powell, Baden

Afro sambas. Philips, 1966.
Love me with guitars. Joker, 1973.
L'âme de Baden Powell. Imagem, 1973.
A arte de Baden Powell. Fontana, 1975.
Nosso Baden. WEA, 1980.
Felicidade. Adda, 1987.

Purim, Flora

Butterfly Drems. Fantasy.

Rabelo, Raphael

Raphael Rabelo interpreta Radamés Gnatalli. Visom, 1987.

Reis, Dilermando

Abismo de Rosas. Continental, 1961.

Regina, Elis

Elis. Philips, 1974.
Essa Mulher. WEA, 1979.
Saudade do Brasil. EMI, 1980.

Regina, Elis; Jobim, Tom

Elis e Tom. Philips, 1974.

Rosa, Noel

Noel por Noel. Imperial, 1971.

Santos, Moacir

Maestro. Blue note, 1972.

Sargento, Nelson

Encanto da paisagem. Kuarup, 1986.

Silveira, Ricardo

Ricardo Silveira. WEA, 1987.
Sky light. Verve forecast, 1989.

Sivuca

Cabelo de Milho. Copacabana, 1980.
Vou vida afora. Copacabana, 1981.
Forró e frevo. Copacabana, 1984.

Tamba Trio

Tamba trio. Philips, 1962.
20 anos de sucesso. RCA, 1984.

Tapajós, Sebastião

Violão e amigos. RCA, 1977.
Painel.Visom, 1986.

Tiso, Wagner

Wagner Tiso. EMI, 1978.
Os pássaros. EMI, 1985.
Giselle. Verve, 1987.
Manú-Çaruê. Philips, 1988.

Toquinho

A luz do solo. Polygram, 1985.

Vaz, Célia

Mutação. Philips, 1981.

Veloso, Caetano

Caetano Veloso. Philips, 1968.
Cinema Transcedental. Philips, 1979.
Estrangeiro. Elektra Musician, 1989.
Circuladô. Electra Nonesuch, 1991.

Vila, Martinho da

Canta canta minha gente. RCA, 1974.
Batuqueiro. RCA, 1976.
O canto das lavadeiras. Sony, 1989.

Viola, Paulinho da

Eu canto samba. RCA, 1989.

Zimbo Trio

Zimbo. RGE, 1976.

Glossary

Carnaval: A parade in the streets with people playing and dancing samba. It happens once a year.

Cavaquinho: A small guitar, four-stringed, usually tuned D-B-G-D.

Cuíca: A medium size drum, with a thin stick inside attached to drum skin, producing a squeaking noise.

Ganzá: Shaker.

Ginga (Jin-gah): Brazilian swing.

Pandeiro: Similar to tambourine, but with jingles inserted.

Reco-reco: A notched instrument that is scraped with a stick.

Repinique or repique: A medium size drum playing the syncopation in samba rhythm sections.

Sanfona: Accordion.

Surdo: Low tom played with a heavy stick topped by velvet-covered wooden head

Tamborim: A small hi pitched drum that plays the syncopations in a samba rhythm section.

Violão: Acoustic guitar with nylon strings.

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Mello, J. E. Homem de	Música Popular Brasileira. *Editora da Universidade de São Paulo. 1976.*
Rocca, Edgard	Ritmos Brasileiros e seus instrumentos de percussão *Rio de Janeiro, Europa Editora. 1986.*
Sadie, Stanley	The New Grove Dictionary of Music and Musicians *Macmillan Publishers Ltda. 1980.*

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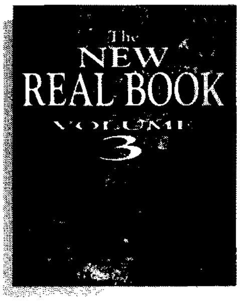

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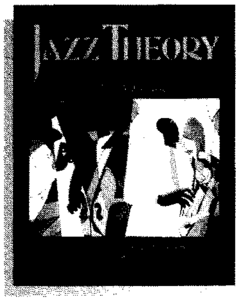

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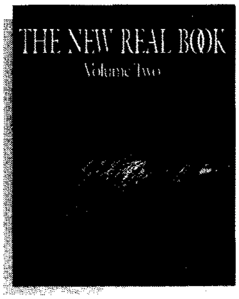

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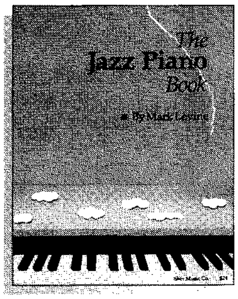

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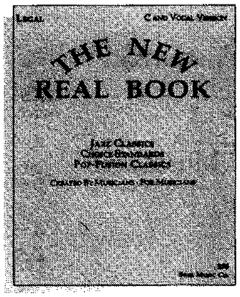

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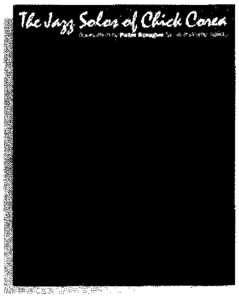

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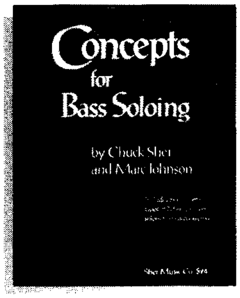

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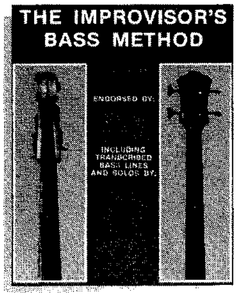

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